

THE RELIQUARY.

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On the Flabellum.

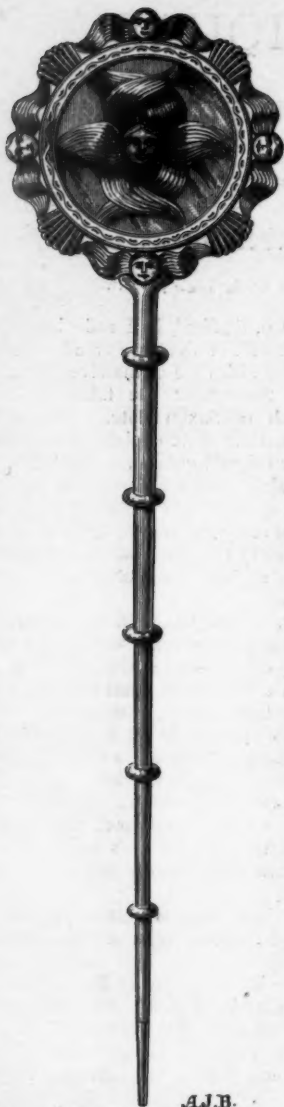
BY THE REV. J. CHARLES COX, LL.D., F.S.A.

IN the church of St. Mary, Enville, Co. Stafford, is a rude but very remarkable figure built into the south wall of the nave arcade. The arcades that separate the nave from the aisles are of massive Norman work, but there are several traces throughout the fabric of the existence of a previous stone church of Saxon date. The rude figure, of which we give an accurate outline sketch (plate IX.), is the most remarkable of these relics of the original church. The figure is carved in relief on a wedge-shaped slab, and measures two feet in length, and one foot in width at the top, and eight inches in width at the bottom. It is most likely of seventh or eighth century date. The head underneath is a corbel to carry the slab, but is a separate stone, and appears to be of somewhat later date, or at all events worked by another hand.

The dress, or rather absence of it, of this tonsured ecclesiastical figure is altogether unique, and in many ways remarkable; but the only point to which it is now desired to draw attention is the instrument held in the left hand. When the late Sir Gilbert Scott restored this church, some fifteen years ago, the instrument was pronounced to be a flabellum or fan. This supposition appears to be beyond doubt correct, and it much increases the interest attaching to this figure, as it is the only known sculptured instance of the Eucharistic fan known in England, nay, so far as we are aware, in all western Christendom. The fan of this carving is three inches long to the tip of the fingers, not including the handle, and two inches broad. This figure seems hitherto to have escaped all attention from antiquaries and ecclesiologists.

The ecclesiastical use of the fan, flabellum, or muscarium, is one of the numerous incidental proofs of the Eastern origin of our common Christianity.

The fan being almost a necessity of life in the sultry East, it is not surprising to find that at an early date its use for the purpose of driving away the flies and other insects at the time of the Holy Communion, and for cooling the celebrant, became an accepted portion of Eucharistic ritual, and thence passed into other countries, where the necessity did not prevail.



A.J.B.

Being generally used by the deacon, the fan became one of the emblems of the diaconate. In the life of Nicetas, St. Athanasius is described as assisting at the divine mysteries, *ministerium flabellum tenens, erat enim diaconus*. The fan is given to the deacon at ordination in many oriental forms, such as those of the Maronite and Jacobite churches.

Martigny, in the *ordo ex Græcorum euchologio* for the ordination of deacon, gives the following:—

*Et deinde tradit illi pontifex sanctum flabellum, dicens simili modo Dignus. Et osculatur illum et eodem pacto diaconi cuncti illum osculantur. Ille vero flabello accepto e latere sacræ mensæ a dextra parte stat, et super sancta ventilat.**

As to the material of which the fans were made, a rubric of the Liturgy of St. Clement provides that they may be of thin vellum, fine linen, or peacock's feathers. But the Eastern Church at an early date constructed them of thin plates of precious metal. Among the ornaments of the church of Alexandria in 624, mention is made of *τρίψα ῥιπίδια*. These costly fans were usually disks of wrought silver, fitted with a silver socket, into which short wooden handles were inserted. The illustration (plate X.) gives a good type of these ancient flabella of the Coptic church. This instance is from the church of Al Amir Tadrus; the design of the two seraphim, with the accompanying ornament, is worked in repoussé silver.

The Coptic fans, however, where they survive, no longer appear to be used for their original purpose, but merely as occasional altar ornaments. In Mr. Butler's recent excellent work on the Egyptian

* Martigny *de Antiquis ecclesiæ ritibus* (Antwerp, 1764), tom. ii., p. 96.



J.H.M.

COPTIC FLABELLUM, IN REPOUSSE SILVER.

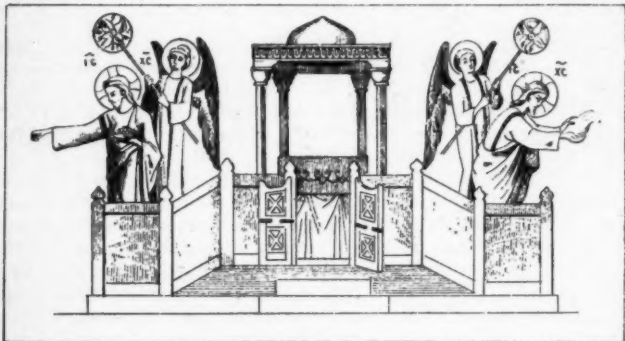


Church, he mentions the interesting fact of finding upon the altar of Anba Shanûdah, a rude oval-shaped fan of woven rushes, such as the Arabs use to cool their faces, proving that the right use of the flabellum in the hot season is not altogether forgotten.*

The metal flabellum of the East often bears a representation of the six-winged cherub or seraph, in allusion to Isaiah vi. 2; in fact a Greek term for the flabellum is the hexapterige. The processional use of long-handled flabella still obtains among the Melkite churches of Egypt. The illustration (p. 66) shows an ancient hexapterige of silver gilt still used for processional purposes in the Melkite church of Alexandria.

The Maronite and Armenian churches use as flabella metal disks of silver or brass surrounded by tiny bells. These bells fulfil the purpose of the Sanctus bell of the Western rite, in calling the special attention of the faithful to certain parts of the Eucharistic office.

In Georgia, metallic fans were in use at an early date, as is shown by an ancient fresco at the church of Trekrési, Georgia, in which two angels are represented holding long-handled flabella, ornamented with a seraphic figure. Of this interesting fresco a reproduction is here given.



Though there is no mention of the fan in the present *Ordo Romanus*, still there is no doubt that it was at one time used generally in the West.† It seems to have gone out of use in the fourteenth century at the time when Communion in one kind only was given to the laity. In an inventory of St. Riquier, near Abbeville, of the year 831, mention is made of "a silver fan for chasing flies from the Sacrifice." At Amiens, in 1250, "a fan made

* *The Ancient Coptic Churches of Egypt*, vol. ii., p. 48. From this work, are taken, by kind permission, the two illustrations of Eastern fans.

† See the article *Flabellum* in Smith and Cheetham's *Dictionary of Christian Antiquities*, vol. i. pp. 675-8, where there are several illustrations from early western MSS. of the use of the fan at Mass, the earliest being from the Irish *Book of Kells* of the 6th century.

of silk and gold" is inventoried. At Sainte Chapelle, Paris, in 1253, there were—*duo flabella, vulgo nuncupata, muscalia, ornata perlis*.

English inventories also supply various instances. Thus at Salisbury, in 1214, mention is made of two fans of vellum. The chapel of St. Faith in the crypt of St. Paul's, London, had, in 1298, *unum muscatorium de pennis pavonium*. The Sacrists' Roll of Lichfield Cathedral, of 1345, enumerates, *Duo muscatoria satis apta in capsula*. York Minster had the gift of a silver-gilt handle for a flabellum about the year 1400. Even small country parishes were not unacquainted with this use of peacock feathers; thus in the churchwardens' accounts of Walkerville, Suffolk, is an entry of "iiii^d for a bessume of pekok's fethers."

In the next article are some further notes on the use of the Flabellum, kindly furnished at our request for the *Reliquary*, by the Rev. Joseph Hirst.

On the flabellum.

BY THE REV. JOSEPH HIRST.

VISITORS to Rome who have seen the Pope on high days of state carried on the *Sedia Gestatoria*, will have observed two enormous fans of the peacock's feathers (plate XI.) borne aloft on either side of the throne by two prelates of the papal household. These are called *flabella*, and the numerous eyes which form such a distinctive feature in this ornament are said by mystic writers to signify that the Pontiff should proceed with great circumspection in all his actions, being ever surrounded as he is by the countless eyes of the members of his flock, who observe all things in him, while he is moreover thereby admonished how many and what excellent eyes are necessary for him not to lose sight in any part of the affairs of the Church universal. Such fans are said to have been carried before Eastern potentates, and the eyes of the peacock's tail to signify that the eyes of the monarch were everywhere, and nothing escaped his knowledge. Certainly a very early use of the *Flabellum* in the Roman Church is proved by the words attributed to S. Peter's disciple, Pope S. Clement, registered in the so-called "Apostolic Constitutions" (*lib. viii. c. 12*): *Duo diaconi ex utraque parte altaris* (viz., at the time of mass) *teneant flabella ex tenuissimis membranis, aut ex pennis pavonis, aut ex linteis, ut parva animalia volitantia abigant, ne in calicem incidant*. The use of the peacock's feathers for the purpose may be illustrated by the words of Propertius: *Et modo pavonis caudæ flabella superbi* (*l. ii. Elég. xxiv. v. 11*). The *flabellum* painted on the walls of Pompeii is of lotus leaf.

The Eastern origin of this custom is further exemplified by the list of places where it still lingers—parts all touching on the East—as in the Conventual Priory of the Jerusalem Order of Malta, in the Cathedrals of Messina, in Sicily, and of Troia in Apulia, where the



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LONDON & DERBY.

PAPAL FLABELLA, OR PROCESSIONAL FANS.

Archbishop or Bishop celebrates with solemnity, and in certain Dominican churches in Spain. The use of the *flabellum* was formerly universal throughout the churches of the East. It is prescribed in the Liturgy of S. Basil, and is mentioned as a necessary adjunct in the Maronite rite of ordination. The Greeks, Maronites, and Armenians, however, substituted for the peacock's feathers a thin round disk of copper or of silver, from which hung little bells or hollow metal balls, while a silver veil covered the handle to signify the wings of the seraphim seen in vision by the son of Amos, with which they covered the face of the Lord of Majesty. While this latter form was common among the Arabian populations of the East, a distinctive Greek form was that of a handle, having a cherub's head with six wings. Such an instrument was given in the rite of ordination to the deacon; whence we read of a saint in Surius (3rd April), *Sanctus vero Athanasius assistebat cogitatione et mente tota intentus, ministerii flabellum tenens; erat enim diaconus.*

As the present writer was in Athens when asked by the Editor to write such few notes on the *flabellum*, as at the distance he is now from home he is alone able to do, he had ample opportunity to make enquiries on the spot about the survival of this rite in the present Greek Church. The Secretary of the Athenian Society of Christian Archæology, Mr. G. Lampergis, a high authority on such matters, told him that the custom of using the *flabellum* at mass was abolished in the orthodox communion some thirty years ago. A remnant or record of its use, however, was, he said, still preserved in the custom the Greek priest has of fanning his face with his hands while reciting the Symbol or Creed at the altar during mass. While making enquiries of the learned librarian, Mr. Kalogeropoulos, at the Chamber of Deputies, a young Corfiote student told us that his father had often mentioned to him how he remembered the *flabellum* being in use in the churches of his native island, for its use lingered in the Seven Islands later than elsewhere. My first informant said that quite recently he had observed the *flabellum* used in the Church of the United Greeks at Palermo; the rite being still in force, he said, amongst the Greeks in union with Rome. Though now fallen into desuetude in the Latin Church itself, the rite was once universal in it, as is proved by Uldaricus in his *Consuetudinary of Cluny* (Bk. ii. ch. 30), in that of S. Benignus of Dijon (ch. 12), and by Hildebert, Archbishop of Tours (Ep. viii.) These are the authorities given by Moroni, who says the use continued down to the fourteenth century. The two reasons commonly given for the *flabellum* at the altar were *ad refrigerandum aerem* and *ad abigendas muscas*, hence Hildebert of Tours says that as this instrument drove away flies from the holy sacrifice, so the assaults of temptation should be chased from the Eucharistic table by the fan of holy faith.

The Friar-Preachers, or Blackfriars, of Ipswich.

BY THE REV. C. F. R. PALMER.

HENRY III. first settled the Friar-Preachers at Ipswich in the year 1263. This king purchased of Hugh, son of Gerard de Langeston, a messuage in Gipewico, which, for the weal of his soul and the souls of his ancestors, he gave to these friars that they might dwell there; and Sept. 15th, he directed a mandate to John de Vallibus, keeper of the peace in Suffolk, to go in person, and give them full seisin in the messuage.¹ Here then the religious took up their abode. A little later, at the instance of his confessor, F. John de Derlington, the king granted them, Nov. 26th, 1265, another messuage acquired of the same Hugh, in augmentation of their site, in free, pure, and perpetual almoign, quit of all secular service.²

The friars soon began their house and church, which they dedicated to St. Mary. At that time the provincial of the order was F. Robert de Kilwardby, who was afterwards Archbishop of Canterbury, and died a cardinal, and he interested himself personally in the new foundation. In 1269 he acquired a messuage from Adam de Doy and Matilda his wife, in almoign, and free of secular service, giving them in exchange a messuage which John de Rames once held, and receiving them and their heirs to all the benefits and prayers that would henceforward accrue in the same house and church of St. Mary. In this matter the final concord was made in the king's court at Catishal, on the octave of St. John the Baptist, when F. Roger de Cestre appeared in behalf of the provincial.³

In after times other lands were gradually acquired. By writ of Oct. 28th, 1307, an inquisition was taken here, before the bailiffs of the town, Feb. 1st following, by which it was returned that it would not be detrimental for Alice Harneys to assign a plot of land 200 feet long and 36 feet broad to the friars, for enlarging their site, except that the king would lose $\frac{1}{2}d.$ a year rent called *Hadgabul*. The plot was held of Sir Pagan Tybetot, by service of $6d.$ a year, over and above which it was worth also $6d.$ in all issues.⁴ The friars satisfied Tybetot as to the rent of $6d.$, and the royal license for the transfer of the land was granted Mar. 12th, in which the rent of the $\frac{1}{2}d.$ was still reserved to the crown.⁵

Again, by writ of Jan. 30th, 1333-4, it was returned by inquisition taken here, Feb. 21st, that Godfrey Lumbekyn, parson of Rendlis-

¹ Claus. 47 Hen. III., m. 2.

² Pat. 50 Hen. III., no. 113.

³ Ped. fin. Suff. 53 Hen. III., no. 30.

⁴ Inquis. ad q. d. 1 Edw. II., no. 47. Jurors: Ranulf le Tav'ner, Elias le Ken, Walt' le Tav'ner, Will. Tabot, Joh. Baldewyne, Hen. Verdoun, Rob. de Colesdon, Rob. de la Laane, Joh. Gyn, Rog. le Glov'e, Joh. de Playford, Rog. Haltebe.

⁵ Pat. 1 Edw. II., p. 2, m. 24.

ham, and Richard de Leyham, might assign to the friars 1 acre of land south of their homestead, to enlarge it. The land was held of the prior of Ipswich by service of 4*d.* a year, as in burgage, the prior holding it of the crown in pure and perpetual almoign; and it was worth 8*d.* a year besides the rent.⁶ The royal license was granted Apr. 28th for the transfer of the land to the friars.⁷

Moreover, the friars obtained of John Harneys, of Ipswich, a void plot of land, and a ditch, 100 feet in length and the same in breadth, held of the crown *in capite*, for enlarging their homestead. As this was done without a royal license, they obtained a pardon, May 20th, 1346, for the transgression of the mortmain statutes, and retained the land, under the condition expressed in an inquisition in the matter, that the burgesses and men of the town should have free entrance and exit through the land to the town walls, to repair them for defence in time of war, and whenever it was necessary.⁸

The bailiffs and whole commonalty of the town, with unanimous assent and will, granted to the friar-preachers here, Feb. 16th, 1348-9, in pure and perpetual almoign, and for the weal of their souls and the souls of their ancestors and successors, a plot of land, lying between the friars' curtilage on the north, and the plot of the commonalty on the south, whereof one head abutted on the friars' curtilage towards the west and the other head on the middle of the pit (*fovea*) of the town wall on the east, and the plot was five score and three feet of men in length. For it the friars were to pay a rent of 6*d.* of silver a year, at Michaelmas, and to keep up the wall opposite their plot, and also the two great gates, one in the north head, and the other in the south part of their court; and through these great gates the commonalty might drive and ride, whenever any mishap fell on the town (*quod absit*) or other necessity required.⁹

By an inquisition taken here, Mar. 22nd, 1350-1, it was found that Henry de Monessele, Henry Rodbert, and Henry Loudham might assign three messuages to the friars, for enlarging the homestead. These messuages were held of Sir Ralph Spigurvel, knt., by service of 12*d.* a year, and he held them of the crown *in capite* for 3*d.* a year *ad hatgobotum*, and they were valued in all issues at 4*s.* 6*d.* a year (each messuage being worth 18*d.*) over and above the service; and they contained respectively $\frac{1}{3}$ *r.*, $\frac{1}{2}$ *r.*, and $\frac{1}{3}$ *r.*¹⁰ The royal license

⁶ Inquis. ad q. d. 8 Edw. III., no. 24. Jurors: Will. de Kenebrok, John le Reute, Joh. de Akenham, Joh. le Blunt, Will. Schakelok, Ric. de Loundr', Joh. Lewer, Sim. Baldri, Ranulph Hastyngs, Pet. Castelayn, Laur. dil Wente, Joh. de Lechem'e.

⁷ Pat. 8 Edw. III., p. 1, m. 19.

⁸ Pat. 20 Edw. III., p. 1, m. 3.

⁹ Orig. Additional Charters, no. 10130, Brit. Mus. Witnesses: Joh. de Prestone and Tho. Lew, bailiffs; Joh. Lew, Ric. de Leyham, Tho. le Coteller, Bald. fil. Joh. Baude, Joh. Irpe, Edm. Petygard, Will. fil. Will. Malyn, Will. Ryngild, Joh. Cobet, Paul. de Ros, cler., et alii.

¹⁰ Inquis. ad q. d. 24 Edw. III., no. 79. Jurors: Will. Ryngeld, Rog. de Croxton, Nich. Northne, Joh. Knyth, Ad. West, Ric. Staumpes, Ri....., Rob. de Roubrok, Edm. dil Berne, Tho. de Flete, Hen. Pyk, Ric. Eldhive.

for the transfer of the messuages was granted May 24th, for the fine of a mark paid by the friars.¹¹

Thus the friar-preachers acquired a large site at Ipswich, in the parish of St. Mary-at-the-Quay, reaching in length from north to south, from the garden next St. Margaret's Church, Dirty Lane (Steppes Street), to the garden near St. Mary's-at-the Quay, Star Lane; and west to east, from Foundation Street to the town wall (now marked by a rising ground only) parallel with the Lower Wash. The convent accommodated more than fifty religious.

Edward I. being at Ipswich in Apr. 1277, gave these friars, on the 11th, an alms of 14s. 10d. for two days' food.¹² Again at this town, he gave them, Dec. 23rd, 1296, through F. John de Wrotham, four marks for the food of four days, the last being the feast of St. Thomas, in honour of that day; and in January following he bestowed 13s. 4d. on them, for a day's food, on the 8th, when his daughter lady Elizabeth was espoused to the earl of Holand.¹³ The executors of queen Eleanor of Castile, shortly after Michaelmas, 1291, gave 100s. for this convent to F. John de Hotham, provincial, through J. de Berewyk.¹⁴

Thomas de Wyngfeld, July 17th, 1378, at his manor of Lethingham, bequeathed five marks to each convent of mendicant friars in Norfolk and Suffolk, to celebrate for his soul: will proved Sept. 27th. *John Rookwode*, of Stanefeld, Jan. 3rd, 1384-5, bequeathed 6s. 8d. to every order of friars of Gippewic', to celebrate one mass with *placebo* and *dirige* for his soul, and the souls of all to whom he was beholden: *pr.* Feb. 10th. *Sir John de Plais*, June 22nd, 1385, bequeathed five marks to every house of friars mendicants in Norfolk, Suffolk, etc.: *pr.* July 16th, 1389. *Bartholomew Bacoun*, knt., Apr. 30th, 1389, at his manor of Everwarton, bequeathed five marks (also the same to other mendicants) to celebrate speedily for his soul, and the souls of Robert, Isabel, Edward, John. Bartholomew, Joan, Henry, Margery, John, Isabel, and of all to whom he was beholden: *pr.* July 11th, 1391. *Robert Charles*, knt., Feb. 21st, 1400-1, bequeathed 6s. 8d. to the friars of every order in Norwic and Gippewic: *pr.* Mar. 11th. *Elizabeth*, *relict* of *William Elmham*, knt., Dec. 1st, 1419, at Westthorp, bequeathed forty marks to the convents of friars in Suffolk, Norfolk, and Cambridge, to perform the trental of St. Gregory for her soul, and the souls of all to whom she was beholden: *pr.* Feb. 14th following. *Roger Drury*, knt., Oct. 3rd, 1420, at Rougham, bequeathed 10s.: *pr.* Oct. 24th. *Joan*, *lady de Bardolf*, Sept. 7th, 1446, bequeathed five marks to every order of friars within the diocese of Norwich, to pray for the souls of her parents, benefactors, and especially of her deceased spouse, mercifully to obtain grace for his soul: *pr.* Apr. 3rd, 1447. *Peter Garneys*, of Beklys, esq., Aug. 20th, 1451, left 100s. for a thousand

¹¹ Pat. 25 Ed. III., p. 2, m. 30. Rot. orig. 25 Edw. III., ro. 25.

¹² Rot. garder. de oblat. et elemos. reg. 5 Edw. I.

¹³ Lib. garder. 25 Edw. I. (elemos.) Addit. MSS., cod. 7965.

¹⁴ Rot. (garder.) lib. pro regina, 19-20 Edw. I.

masses to be said, as soon as convenient after his decease, by the four orders of friars in Norwic, Yernemuth, Donewic, Gipwic, and elsewhere, at the discretion of his executors, for the souls of himself, his parents, and wives: *pr.* Feb. 5th following. *Roger Wentworth*, esq., June 5th, 1452, bequeathed 20s. *Elizabeth, relict of William Tendryng*, esq., Aug. 14th, 1466, bequeathed 10s.: *pr.* Oct. 10th, 1468. *Edmund Rafeman, alias Alcoke*, of Badleye, gent., Feb. 10th, 1491-2, bequeathed 10s. to the convent of Dominican friars at Ipswich, and 10s. to F. Nicholas to pray for him: *pr.* May 22nd. *Margaret Odeham*, of Bury Seynt Edm'nds, widow, Oct. 8th, 1492, at Bury, bequeathed 6s. 8d. to each of the houses of friars in Colchest', Ipswyche, and Walsyngham: *pr.* Nov. 8th.¹⁵

All the following wills in favour of the friar-preachers here were made by their fellow-townsfolk. *John Pryowr*, Apr. 8th, 1437, 13s. 4d. *Richard Disse* (Dyne), Apr. 16th, 1437, 10s. to each convent of friars here, to pray for his soul. *John Fennyng* (Flemyng), Sept. 7th 1438, 20s. to each order of friars here. *John Asselott*, Aug. 15th, 1439, 5s. each to the same. *Richard Deer*, Sept. 27th, 1439, 5s. to each order. *Agnes Fennyng*, Feb. 25th, 1443-4, 3s. 4d. to the friar-preachers, to pray for her soul. *Edmund Hercok*, Apr. 25th, 1444, 6s. 8d. to each convent of mendicant friars here. *John Walle*, May 2nd, 1444, 20d. to the convent of friar-preachers. *John Ladyesman*, July 9th, 1445, 10s. for a trental for his soul. *Margaret Debenham*, in 1446, 6s. 8d. each to the friar-minors and preachers. *Nicholas Lambe*, July 23rd, 1446, 40d. *Joan Peryman*, Nov. 24th, 1446, 6s. 8d. to be equally divided between the houses of the Carmelites and friar-preachers. *John Heford*, in 1447, 10s. to each house of friars here. *Alice Prat alias Rolff*, Sept. 15th, 1447, 6s. 8d. to each house of friars within the town. *Joan Cauncellor*, Nov. 2nd, 1447, 3s. 4d. *Richard Rendlesham*, Mar. 28th, 1448, 6s. 8d. to each convent of mendicant friars. *Stephen Benton*, Dec. 28th, 1449, 10s. to every order of mendicant friars of the town, to celebrate for his soul on his burial day. *William Selvester*, Mar. 28th, 1450, 3s. 4d. *Margaret Fastolf*, Sept. 17th, 1452, 6s. 8d. to each order of friars here. *Thomas Fastolf*, (no date) 20s. to each house of friars, to pray for his soul. *William Pypho*, Oct. 8th, 1452, 40d. to the friar-preachers. *Thomas Hempe* (Kempe), Sept. 4th, 1453, 10s. to each house of friars. *Robert Fennyng*, Aug. 31st, 1456, 6s. 8d. to each order of friars, to pray for his soul and the souls of all his friends. *Walter Bowbrok*, Jan. 20th, 1456-7, 6s. 8d. to the friar-preachers. *Margaret, widow of Thomas Cave*, Nov. 15th, 1458 (Jan. 15th, 1458-9) 40s. to repair each house of friars within the town, to pray for her soul. *Thomas Pratt*, March 18th, 1458-9, 3s. 4d. to each convent of friar-preachers and carmelites here. *Walter Celk*, June 12th, 1459, 3s. 4d. to each convent of friars. *Agnes Burche*, Nov. 7th, 1459, 13s. 4d. to each order of friars, and "unu' coop'tor' virid" to the order of preachers. *John Palmer*, May 20th, 1462, 3s. 4d. to this

¹⁵ Harl. MSS., cod. x. Blomefield's *History of Norfolk*. Wills from the Commissary of Bury St. Edmunds (Camd. Soc.)

house. *Katherine Herman*, Jan. 1st, 1462-3, 10s. *Richard Montgomery*, Mar. 22nd, 1462-3, 3s. 4d. to each of the convents of friars here, for a mass for himself and his friends. *William Style*, Apr. 28th, 1463, 10s. "to the Hows and bretheryn of the ordre of Seynt D'nyke of the said town of Gippeswich, to pray for me and all my frendys qwyk and deede that ev' I had good of in this worlde." *John Vyrdoun*, Oct. 3rd, 1463, 10s. to celebrate a trental for his soul. *John Pypho*, fuller, Feb. 8th, 1463-4, 3s. 4d. *Thomas Cobbe*, May 10th, 1464, 3s. 4d. to pray for his soul. *Margaret Sylvester*, widow, in 1467, 3s. 4d. to the friar-preachers here; and a priest to pray in the same church, for two years, for the health of her soul and her husband's soul. *Henry Cobbe*, May 5th, 1468, to the friar-preachers here, viz., to every priest 4d., and to every novice 1d. *Gilbert Stonham*, Oct. 25th, 1468, 6s. 8d. to the order of friar-preachers here. *Thomas Clayson*, Feb. 25th, 1468-9, ordered his body to be buried in the church of the friar preachers here, gave 6s. 8d. to the house for his burial, and bequeathed 12d. to the guild of St. Barbara held in this church, to pray for his soul. *John Vyrdoun*, Oct. 3rd, 1469, 10s. to celebrate a trental for his soul. *John Bolton*, Aug. 7th, 1470, 10s. to pray for his soul. *William Fribody*, Oct. 10th, 1470, 6s. 8d. for repairing the church of the friar-preachers. *William Luffkyn*, Dec. 4th, 1470, 40d. to each house of friars. *Editha Breggs*, Apr. 3rd, 1471, 20d. to the friar-preachers. *Robert Smyth*, merchant, May 1st, 1472, 20s. *Edmund Sharrow*, July 14th, 1472, 40d. to each house of friars. *William Wynter*, April 1st, 1476, 20s. *Marion Ferett*, Dec. 10th, 1476, 12d. to the house of friar-preachers towards repairing their church. *Thomas Puntying*, barker, Dec. 19th, 1476, 3s. 4d. to the blackfriars. *Thomas Medowe*, May 1st, 1478, 6s. 8d. to each of the three orders of friars here. *John Therry*, Mar. 4th, 1483-4, 20d. to each house of the same, to pray for his soul. *William Gnatte*, Nov. 2nd, 1486, 10s. to the blackfriars for a trental. *Henry Fulsto*, Nov. 19th, 1486, "to the Freyer P'chors a barell of Beer." *Henry Gotkins*, Sept. 20th, 1487, his body to be buried in the church. *William Cady*, Jan. 8th, 1487-8, 10s. *John Baldwyn*, draper, June 19th, 1488, 10s. *Agnes Guine*, Oct. 31st, 1488, 20d. *Rose Skypper* (Skinner), July 3rd, 1490 (1495), 6s. 8d. to each house of friars. *Robert Baldwyn*, smith, Feb. 20th, 1490-1, 10s. for a trental. *Robert Duche*, Nov. (June) 24th, 1491, 3s. 4d. to each house of friars to pray for him and all to whom he was indebted and bound. *Margaret Lister*, Aug. 10th, 1493, to be buried in the church; 10s. to the order of St. Dominic. *Ellen Heynys*, June 6th, 1496, 12d. to every parish church and house of friars in the town. *Jane Cadye*, widow, Apr. 25th, 1498, 10s. to the blackfriars. *John Boyden*, Aug. 7th, 1500, 3s. 4d.: *pr.* May 1st, 1501. *William Longe*, notary, Jan. 17th, 1501-2, 6s. 8d.: *pr.* Dec. 19th, 1503. *William Johnson*, 3s. 4d. to each of the three orders of friars within the town, to pray for his soul, and for the souls of his friends and all Christians, if it could be borne by his estate: *pr.* Aug. 18th, 1503. *Agnes Reynold*, 6s. 8d., to pray for her soul and her father's and mother's: *pr.* Aug. 23rd, 1503. *Agnes Walworth*, Oct.

9th, 1503, 5s. to every place of the friars in the town, to pray for her soul: *pr.* Oct. 13th. *Nicholas Purchett*, Oct 14th, 1506, 3s. 4d. to each of the houses of the friars: *pr.* Dec. 16th. *John Porteman*, Mar. 14th, 1508-9, 10s. to every house of friars. *Margaret Gardiner*, Aug. 6th, 1509, to have four trentals sung in the house of the greyfriars here, one by the friar-preachers, another by friar Barley, another by her confessor Sir John Lawrence her ghostly father, and the fourth by the convent generally. *Thomas Maxon*, (?) Nov. 6th, 1509, 13s. 4d. to each of the friars of Ipswich. *William Cutler*, Feb. 20th, 1509-10, 6s. 8d. to the blackfriars here, and a trental to be sung on his burial day, for the health of his soul and all Christian souls, and the same on his thirtieth day. *Robert Weste*, Dec. 21st, 1510, to be buried in the blackfriars' church here, before S. Anne's altar; 6s. 8d. to the blackfriars for his burial place. *Margaret Cuttler*, Oct 28th, 1511, "to Friar Harry of the Black Fryars of Ipswich, a feather-bed, blanket, bolsters and sheets, with the candle light that he now uses in his sickness" *Andrew Cursun*, in 1511, to be buried in the blackfriars' church before the image of St. Barbara; and 6s. 8d. to the convent for breaking the ground for his grave. *Ann Cady*, June 2nd, 1512, 6s. 8d. to each of the order of friars. *William Roskyn*, July 14th, 1512, 10s. to each of the houses of friars, to pray for him. *Beatrice Went*, May 20th, 1516, 12d. each to the three houses of friars. *William Waad*, Sept. 6th, 1516, 6d. to every friar in Ipswich, being a priest, 2d. to every novice-friar. *Matilda Smyth*, July 9th, 1519, 3s. 4d. to each house of friars. *Nicholas Vent*, Aug. 12th, 1520, 10s. each to the same, for a trental. *William Darwes*, Nov. 8th, 1520, 20s. each to the same, to pray for him and his friends. *H. Crewling*, goldsmith, June 13th, 1525, 3s. 4d. to each of the houses of friars. *Bridget Edwards*, July 30th, 1526, to friar John Ducheman of the friar-preachers, her ghostly father, a crucifix of timber carved, a tick for a feather-bed, a firepan, a trammel, and a pair of tongs. *John Wyld*, Aug. 2nd, 1526, 10s. to the blackfriars. *Nicholas Pategrewe*, carpenter, Jan. 26th, 1530-1, to each of the three houses of friars 6s. 8d., to be distributed in form following, that is to say, to either of the priors of the black and white friars 8d. and to either of the subpriors of either of the said places 6d.: to the warden of the greyfriars 8d., and to the vice-warden of the same place 6d., to every priest in each of the said houses 4d., and to every novice in the same 2d.: to the intent that they should keep by note in each of the houses a solemn dirge and mass upon the day of his burial: *pr.* Mar. 23rd, 1531 2. *Thomas Cady*, Apr. 18th, 1531, 10s. to each of the houses of friars here. *Thomas Hornburgh*, Apr. 16th, 1534, 20s. to the blackfriars here.¹⁶

Weever gives the following list of burials here. Dame *Maud Boerell*, *Edmond Saxham esquire*, *John Fastolph* and *Agnes* his wife, *Gilbert Rouldge*, *Jone Charles*, *Edmond Charlton esquire*; and he

¹⁶ Test. vet. Gippovic: Addit. MSS., cod. 23964. Wodderspoon: Ipswich Wills: Additional MSS. cod. 25345. There are occasional variations, which have been bracketted.

adds a list of personages (probably benefactors) whom he found registered in the martyrology of this house, The Lord *Roger Bigot*, Earl Marshall; Sir *John Sutton* knight, Lady *Margaret Plays*, Sir *Richard Plays*, Sir *Robert Ufford*, earl of Suffolk (who died in 1369).¹⁷ To these may be added as benefactors, Edmond de Brandeston, before 1362. and Sir John Howard, 1385.¹⁸

Scanty notices of a few religious may be gleaned from the archives of an order at Rome. The master general, June 22nd, 1397, declared that F. JOHN DE STANTON was the true prior here, that F. William was not, and that obedience was due to the former; approved the grant of a chamber made to F. Reginald Fynbork, by the brethren of his native convent here; transferred F. John Halewyk from this convent to that of London, for which he had been clothed; and approving the studies of F. John Sygar for this convent, assigned him as lector here till the general chapter of the order: and Oct. 18th, 1398, he transferred F. Richard de Lawsefeld from Ipswich, and made him a son of the priory at Canterbury. F. Henry Multon, June 10th, 1475, was assigned to this convent, or if he could not be received here to King's Langley. The Provincial chapter was celebrated at Ipswich about 1389 or 1391, and probably in many other years.¹⁹

The seal of this priory, of which the matrix is preserved in the Bodleian Library, is vesica-shaped, and bears the figure of the B. V. Mary seated, with the Infant Christ in her arms; below, under a pointed arch, the demi-side figure of a friar praying. Inscribed around
† S · COVE'NT · FR' · M · PREDI ·
CATORVM · GIPPESWICH. It is in the style of the latter part of the thirteenth century. It is finely engraved in Wadderspoon's *Memorials of Ipswich*.

Shortly before the suppression the friars here leased all their lands and buildings which had become unnecessary for their immediate use, and even some integral parts of their priory, which seems to show that the community had become reduced to the units. In 26 and 27 Hen. VIII. (1535, 1536) the prior and convent, by deed "given at Yppiswiche in our chapetire house," demised to Henry Tooley, two gardens adjoining each other, one containing half an acre, the other uncontented, and both abutting on the garden of William Sabyñ esq.²⁰ These probably formed afterwards the one garden held by Thomas Tooley. The prior and convent moreover leased a mansion or dwelling-house with a garden adjacent, to Sir John Willoughby, knt.; another dwelling-house within the site called Lady Daundey's Lodging, to William Golding; some houses and gardens within the site, to the same; a dwelling-house called Friar Woodcock's Lodging, to William Lawrence, Aug. 22nd, 1537, for 30 years from the next Michaelmas; another dwelling-house and garden

¹⁷ Weever's *Funerall Monuments*.

¹⁸ Taylor's *Index Monasticus*, of Diocese of Norwich.

¹⁹ Reg. mag. gen. ord. Romæ.

²⁰ Additional MSS., cod. 25344., fol. 117.

within the site, to William Lawrence, Sept. 4th following, for 99 years from the next Michaelmas; and a building called le Frayter, with upper chamber, and free ingress and egress, to the same William Golding and William Lawrence, Oct. 10th, 1537, for 99 years from Ladyday. The whole brought in rents amounting to 36*s.* 10*d.*²¹

The grey friars of Ipswich struck colours and surrendered their house to the king more than seven months before any of the other mendicant orders of this town. The king's visitor made an inventory of their goods, April 7th, 1538, and caused them to be "leyd in a close house w^hin the blak friers, suarly lockyd, and the p^or chargid w^t it."²² The visitor, who was the suffragan bishop of Dover, returned in Nov. following, and received to the king's use the houses of the black and white friars, as he mentioned in a letter to Cromwell.²³ On the expulsion of the community, William Sabyngent, one of the king's sergeants-at-arms, whose residence adjoined the convent-lands on the south, became tenant of the site and buildings, so that the black friars furnished the following rental to the crown.

Site, with all lands, orchards, gardens etc. late in the occupation of the prior and convent, let to Will. Sabyne,	13 <i>s.</i> 4 <i>d.</i>
Mansion leased to Sir John Willoughby	13 <i>s.</i> 4 <i>d.</i>
Mansion called Lady Daundey's lodging, leased to Will. Golding	2 <i>d.</i>
Houses and gardens leased to Will. Golding	2 <i>s.</i>
The Frayter etc. leased to Golding and Will. Lawrence	8 <i>d.</i>
Mansion called Friar Woodkoke's lodging leased to Lawrence	6 <i>d.</i>
Mansion and garden leased to Lawrence	20 <i>s.</i>
Garden leased to Tho. Tooley	2 <i>d.</i>

Total yearly rents 50*s.* 2*d.*²⁴

But the whole was sold, Nov. 27th, 1541, for £24 to the same Will. Sabyngent, and his heirs and assigns, with the issues from the previous Michaelmas, to be held by the 20th part of a knight's fee and the yearly rent or tenth of 5*s.*²⁵ In a short time the house and grounds passed into the possession of John Southwell, the king's chirurgeon, and he sold them to the corporation, who paid for them partly with their own money, and partly with funds belonging to certain charities. The county or shire hall was erected on the land, and the convent buildings were used for various public purposes, such as a grammar school, town library, bridewell, and hospital. Thus it came about that this noble priory, with its two great quadrangles or conventual cemeteries escaped destruction until comparatively modern times. The church was in the decorated style of architecture. It appears to have been handsome and well-lighted, without aisles, but

²¹ Ministers' Accounts, 30-31 Hen. VIII., no 139.

²² Treas. of Rec. of Exch., vol. A. 5, p. 129.

²³ Miscellaneous Letters, temp. Hen. VIII., 2nd series, vol. viii., no. 117.

²⁴ Ministers' Accounts, *supra*.

²⁵ Pat. 33 Hen. VIII., p. 6, m. 7 (46).

had a small chantry chapel added to it on the east side. Orientation was not observed, for the church stood N.N.E. and S.S.W., the choir being towards the S. The roof was high-pitched: the three ridge lanterns (or rather ventilators) were probably added when the building was converted into the grammar school: at the N.E. corner was a conical turret, in which doubtless hung the two traditional bells. The church was standing in 1748, but soon after was destroyed, and the school was transferred to the spacious refectory, the lower part of which building disclosed several Early English arches, where the back abutted on the houses of the street called the Lower Wash. The refectory was pulled down about 1849. The part of the building appropriated to the bridewell ran nearly E. and W. at the N. end of the large space of ground now occupied by Daundy's Foundation. Christ's Hospital, and its curious cloisters, were formed out of the old monastic buildings, and when pulled down, with the bridewell, within the present generation, exhibited many features of the old foundation. On the site of the shire hall, which has long been removed, Tooley's almshouses for poor old men and women have been recently rebuilt.²⁶

A Note on "Murro."

BY MISS E. TAYLOR.

IN Mr. Dillon's paper (page 4) in the last number of the *RELIQUARY* a "*cultellum cum manubrio de murro*" is mentioned. In Notes and Queries of February 26th, Mr. S. Addy asks what was the material of this knife handle, and suggests briar wood; the following answer was given by Miss E. Taylor:—The meaning of the term in mediæval documents is doubtful, since so high an authority as Canon Raine says, "What this material was, whether wood or stone, is not certainly ascertained." A "*ciphus de murro*" was a valuable possession of the Priory of Finchdale, in Durham, as appears by the inventories taken in 1354 and 1360, published by the Surtees Society; and in 1484 the sum of 6s. 8d. was paid "*pro emendatione unius murre de statu cellæ de Fynkhal, cum auro et deauratione ejusdem.*" Also several precious cups of *murra* mounted with silver are mentioned by Ducange, s. v. "*Mazer.*" *Mazer*, however, was doubtless maplewood (see Skeat, s.v.), and should by no means be confused with *murra*. Now drinking cups would hardly be made of briar-wood, while only a very precious material would be repaired with gold, or mounted with silver. The question now suggests itself as to any connection with the *murra* of the Romans. Pompey introduced *murrea vasa* into Rome, and Pliny describes *murra* as "a substance formed by a moisture thickened in the earth by heat, and chiefly valued on account of its variety of colours." Becher says that "the opinion most generally adopted now among the learned" is that "the mineral which suits Pliny's description best is the Fluor or Derbyshire spar, from which exactly similar vessels are made in England" ("*Gallus*," second edition, p. 304). This opinion is confirmed by considerations of locality. Mr. Addy's "*cultellum*" was a "*thwitel*," and Chaucer, in the "*Reeve's Tale*," speaks of a "*Scheffeld thwitel*." Sheffield is close to the region where the Derbyshire spar is found. Curiously the famous Finchale cup was presented to the priory by Henry of Pudsey, and Pudsey is in the same district. This confirms Becher's conclusion that Fluor or Derbyshire spar was the material known by the name of *murrum*.

²⁶ Wodderspoon's *Memorials of Ipswich*, 1850.

A Ramble in London in 1750.

IN the midst of a small folio account-book that belonged to the Hebden family, yeomen of the parish of Barton-le-Street, Yorks., and which extends from 1662 to 1762, occurs an entertaining account of the sight-seeing of James Hebden during a brief visit to the metropolis in the middle of last century. It is headed "My Ramble in London," and extends over two pages. The following is a *litteratim* copy:—

On Wednesday y^e 31 of October 1750. In y^e Morning round Stⁱ Pauls; after Breakfast down Ludgate; from thence to New Markit fleet Street past y^e Temple through y^e Barr where y^e Rebbles Heads are: down y^e Strand to Shering Cross Stⁱ James's Square pelmell Stⁱ James's House where we Saw y^e guards releved and the guard room walked round y^e Pallas into y^e mell and y^e Park at y^e upper End of y^e Mell is Buckinham house a very fine one; and at y^e East End of y^e Pallas is y^e House of y^e late Dutches of Maulbrough A finer House than y^e Kings; from thence Up Stⁱ James's Street where we Saw three of y^e Kings Coaches and 2 Troups of Horse Guards going to meet y^e King in his return from Hannover; from thence Cross pickadilley to Newport Markitt; Down long Acre Cross Dury lane down great Queen Street into Lincoln's Inn Square at y^e Corner of which is y^e fine House of y^e Duke of New Castles; from thence into Howborn to furnivals Inn; to Snow Hill past Stⁱ Pulchers Church; through Newgate into Newgate Markitt; where we Dined at M^r Fann's; then after Dinner we went to see my Horse and M^r Heyams where we drank a pint of chirrey, from thence to Little Britain; down Cheap Side to y^e royal Exchainge to y^e Bank of England where we See y^e great Treasure House of y^e Nation; from thence Up Corn Hill; Down Gratiuous Street to y^e Monniment at y^e foot of the Bridge; Down Tems Street to Billingsgate to Bare Key; to y^e Custom House, and from thence to y^e Tower; where I See 5 Lyons 2 Tygars one Lepord and other wild Creators; took Coach on tower Hill where y^e Rebell Lords were beheaded and Came back to Newgate Markitt in y^e Evening all very merry:

Turn Over and See my Other Ramble

On Sunday y^e 4th of November 1750

M^r Fann and I went from Newgate Markitt up to West Minster where we See y^e Abbey in y^e time of Divine Servis and y^e fine tombs the new Bridge y^e House of Lords & Commons y^e Treasurey Stⁱ James's Park the House of D^r Ingram's where we Eate Some Cheese and Bread and Drank a Bottle Ale; from thence to y^e new Church in Stⁱ Martin's in y^e fields where we heard part of a Sermon; from thence Avi Mary lane pater Noster row and Amen Corner; we Likewise See White Hall and y^e Admaltry Office, Came back to Newgate Markitt where we dined att M^r Fann's. After Dinner we went to Christ Church a very pritty one where we heard Divine Servis; after that part of y^e 19th Psalm was Sung with great justice by vocal and Instrumental Musick (viz) fine Organs and about 700 Charrity Boys all placed upon Asscending Seats in A Large Gallery very pritty to behold after that Another Clergyman took y^e pulpit and preached a very good Sermon from y^e 2^d Chapter of Collotians and 6 verse there were A great Audience of Well Dressed people who behaved with Attention and Devotion. So that in y^e End al y^e good facultyes of y^e Body might be Inlivened and y^e Soul Eddified

Restoration and Reparation.

BY REV. W. J. NEWTON MANT, B.A.

THE architectural revival of the last fifty years is unique in the history of structural art, for so far as it has influenced our church building it has been almost exclusively retrograde. The classical Renaissance in England in the sixteenth century had an elastic adaptability about it which has been wanting in most of the inferior work of the Gothic builders and restorers. The work of the early period of the English Renaissance was mainly occupied in the redressing of a living style with classical detail. The eclecticism of the Gothicists has until lately prompted them to destroy work which did not square with their own pet prepossessions. The Gothic manner is now practically regarded as the only fitting method for the building of churches, and by the disciples of the Cambridge Camden Society it was commonly admitted that the more acute the arch the more devout would be the physical and mental attitude of the worshipper. The efforts which preceded the early exercises of the revivalists inclined rather to the Norman and Perpendicular methods, but after a brief period of preliminary essay, Early and Middle Pointed were chosen as the only versions tolerable to devotional instinct or discriminating taste, the Perpendicular manner, though distinctly national, was regarded with indifference or positive aversion. This disastrous picking and choosing of styles has resulted in the destruction of an untold wealth of structural record, and the historical value of the successive developments of our parish churches has consequently been only faintly appreciated. If money could bring them into accord with the eclectic fancy of the architect; evidences of growth, local generosity, family life, and local needs were merrily and ruthlessly destroyed. It is not surprising that the ample windows of the fifteenth and sixteenth centuries should have fallen before the modern restorer; they were made to hold good glass, and early efforts in glass, though painstaking, were seldom pleasing. Pugin and the elder Carpenter occasionally gave shape to inspirations in advance of their time, and here and there intelligent work of their days may be discovered. Big windows were pulled out, and replaced by attenuated lights in approved Early English. The glass was often repulsively archaic and absurdly grotesque, and its hues were enough to scare a chameleon; the worshipper was left to grope in a dim and lurid light, which was a serious obstacle to such devotions as depended upon the reading of books. Effigies of the dead were shifted about, and their altar tombs dismembered, whilst the memorials of those whom a cruel fate had doomed to die during the proscribed period, frequently lost all record of their name and generation. All Saints', Derby; St. John's, Leeds; and Great Bedwyn afford lamentable examples of this disrespect for the memory of the dead. Walls and arcades, which might have stood for centuries, were violently cast down, and there are cases in which explosives have been

employed to make the destruction as complete and speedy as possible. Less than fifty years ago the Norman nave of Bakewell was almost entirely destroyed, and a poor piece of indifferent work built in its place. Quite recently the west front of St. Albans has been sacrificed to the ill-judged liberality of an architectural amateur. But the examples are endless, and England has lost some of her most precious works of art at the hands of well-meaning folk of eclectic taste. Not only has the destructive spirit been busy at the rending of wood and stone of the later Gothic type, but it has revelled with sustained fury in the demolition of things which pious and refined minds have raised since the Reformation. While late Gothic was an abomination, the work of the Renaissance excited detestation and unbridled wrath. All that was not of Early or Middle Pointed was of sin, and the result of this unreasonable mental attitude has been the destruction of much inestimably precious history. The restorer has entered buildings full of priceless memorials, and left them swept of the offerings of the past, and devoid of any modern garniture worthy of the name.

We regret that here we must relinquish the past tense and write in the present, for destruction is still actively progressing under the patronage of unsuspecting dignitaries, and influential, though ignorant, committees. Walls, which till now have been clothed with their old plaster are skinned and left with the rough rubble, ungainly and naked. Even black cement is used to emphasise the roughness of the masonry, and the flaying process is made more grossly obvious. An architect who produces praiseworthy modern work uses the same method to mark the joints of the ashlar in some of the churches which he restores.

It is grievous to think of the amount of money drawn from too-confiding people, and wasted upon work which in a few years will cause bitter, though fruitless, regret. The mischief which we are doing now can never be undone, and its reparation will be as impossible in the future, as in the past was the resetting of Humpty Dumpty on his historic wall. Architects are to a great extent to blame, but, like other people, they have to supply demand. There are many architects who know something of the grammar of their art, but they have no comprehension of its poetry, or even of its classical prose, and they base their practice on examples drawn from its syntax. The subtle power of refined and scholarly mouldings, the tints which only age can add, the blending of style with style, all these seem to be but slightly valued. Absence of culture and artistic training are not the only sources of the mischief, for men who build churches all over the island have not time enough to spare to so incomparably delicate a task as the reparation of such epitomes of history as are scattered up and down in our country. A personal visit or two is made, some measuring up is done, and then the office staff sees to the rest and turns out the working drawings on the lines of an evil tradition. The specification is drawn up, the contractor is turned in, the old material is carted away, and the rededication, complimentary speeches, and a sermon from the bishop rings the

death-knell for centuries of history written in stone. The work has gone on bravely to its bitter end, and when the great opening day arrives little remains but a skeleton.

Recently we saw a church in the Midlands which had been restored by an architect of undoubted power and skill. The graveyard was littered with the débris of a low pitched roof of good design, the beams with carved bosses, which only needed piecing up, pew backs which might have been remade, panelling of admirable character, which had lined the walls, all were going the way of contractors' stuff. Hundreds of pounds had been spent on a high-pitched nave roof of the regulation kind, the arcades had been duly scraped, and the joints treated with black cement, dreary plaster had taken the place of the panelling, and on the floor stood seats, correct, stained, and of varnished pine. The interest had vanished, and the bloom of age, though not necessarily of decay, had been replaced by an effect, brand new, but pointless and dull. It is so much easier to restore in this sweeping style than it is to watch tenderly over every bit of old work, that we hardly wonder that there are architects who strain every nerve to ridicule and thwart the men who value art no matter the period of its creation. In such a case as this we should have carefully repaired the low pitched roof, the panelling would have been made good if absolutely needful, and the pewing, if hopelessly inconvenient, might have been pulled to pieces and worked up again. The chancel now awaits the fate of the nave, and money will doubtless pour in to raise its roof and destroy its history.

There is one practical and effective method for stopping destruction; if intending subscribers are warned that their money will be wasted, they will readily button up their pockets. It is not pleasant to interfere with a neighbour's well-intentioned scheme, but when art and history are at stake, a little temporary friction is but a small price to pay for the preservation of a monument.

Take another instance. A new incumbent succeeds to a church in a disgraceful state of untidiness and squalor; what it really needs is suitable fitting up and recasing of the roof, but he resolves to mark the first years of his tenure by a "thorough restoration," and commissions a local architect to make plans. The *pièce de resistance* of this worthy person's scheme is the raising of the early Norman chancel arch. Regardless of the characteristics of early art, he purposes to turn the English arch into the triumphal arch of the basilica. If there is a landmark of the history of the English Church, it is the diminutive opening to the sanctuary which survived the western influence of the Norman Conquest; but of this the architect probably knows nothing. The method suggested above was in this case tried, and whatever other opportunities may be made for the wasting of money, we trust that building may be spared this particular obliteration of its history. The same architect, several years since, was commissioned to restore a fine village church of the Decorated period. He had a fancy for painting up plaster, and in order to make an unbroken area for his ingenuity in scroll work and lily flowers, he actually battened the walls of the chancel, thus giving a most comic effect to the half-

buried detail of the sedilia, and probably hiding a string course as well. Many good men have repented early blunders, and this gentleman may have already sat in sackloth and ashes, but his proposed alteration of an early chancel arch makes us doubt the sincerity of his penitence, or his desire to make reparation. He does not stand alone, for there are many such, and they rage about our century doing more damage than the churchwardens of the last century.

The main thing in reparation is to make the old building safe and water-tight. Often an intelligent builder with a knowledge of underpinning, etc., could do this as well as an architect. When you call in the architect, see that he knows something about form and colour. Let him furnish, and give him money enough to use good wood and well-laid on paint, if painting is needed. I recently saw a restored church which possesses a good choir screen; the screen had been moved and made into a barrier to shut off a bay of an aisle as a vestry. In place of it a smart metal thing of the Brumagem order had been set up at the entrance of a long and dignified choir. The opportunities for spending money on good furniture are unlimited, and work of this sort is harmless, and sometimes attractive. Screenery is a great help to a church, for it gives a sense of power in reserve. Our late churches were built for screens and glass, but the restorer spends his money on pulling the walls about, on smart tiles, and hideous reredoses. Pugin said, "If any man says he loves Pointed architecture, and hates screens, I do not hesitate to denounce him as a liar." By all means, then, spend on screens, and if you cannot afford to complete them off-hand, raise the skeleton, and add the detail as money comes in. It is better to begin with rough temporary fittings than to waste money on inferior stuff intended to be permanent. Eschew ecclesiastical tailors, and shun vulgar metal work, and flashy tiles. If there is good old pewing, it may be worked up again, either for seats or wainscoting. If of soft wood, waste no labour over cleaning paint off but paint again in red, blue, green, or creamy white. A church wants a focus, and too often marble and costly material is wasted on the walls while the sanctuary is bare, and the altar mean, and quite unworthy of its purpose and the building in which it stands. If the architect can design a triptych, and money is forthcoming for decorative pictures, something worth looking at may be secured. It is well to have at least one worthy thing in a church, whether of wood, stone, or glass, and it should be placed where the eye usually rests.

Good glass is not common, partly because purchasers do not know good from bad, and also because the great stained-glass makers have too much to do. If your architect has a good "glass eye," and it is a rare gift, ask him to superintend the making of the glass, and do not grudge the trifling additional percentage which he will ask for the much pains and labour which the looking after it involves.

Our churches are the store-houses of parish and county history, and yet we are told that armorial bearings should have no place in

them. God made the family before the church, so see that when you repair no family insignia are lost. Hatchments should be jealously preserved; they may be too big and too self-asserting, but often they are decently emblazoned and creditably decorative. The great family pew usually hampers the worship of the church of the present, but there are pews which it would be a sin to destroy; occasionally they are canopied, and are veritable works of art; if in the way, they could be moved. Benefaction boards are not uncommon, and possibly they are diptychs or triptychs, and good specimens of seventeenth century art. They should be kept and prized; often they are anything but tasteless, and if so, are infinitely more interesting than bare walls. They may even keep the mind out of mischief during the long drawn-out tedium of a dull sermon; and if it be eloquent, and yet fail as a stimulus to good works, the benefactions set forth the almsgiving of the dead as an incitement to the living.

Possibly, and, alas, too rarely now, Moses and Aaron may be seen pointing to the law. If fairly painted, why should they be destroyed? The tables of the law are rather dreary as an altar-piece, and too far from the eyes of the worshippers, but if placed where folk can read them, they may at least keep men from picking and stealing, false witness, or even the divorce court. If Moses and Aaron are retained, and the law removed, the law-giver and the priest must have something to point to, and the symbol of atonement is the most fitting object. Good tablets, or sarcophagi on brackets are not rare, and there are both bad and good. They may be enriched with fleshly cherubim, but these, if not restrained, at least are fat and vigorous, and as with tearful eye they exhibit napkins setting forth in pompous poetry or prose the epitaphs of forefathers, they at any rate fulfil their passive destiny. Why should the cherubs be banished? They may not claim our deepest artistic sympathy, but in their own peculiar way they dignify the memory of the dead; and dead men's memorials should not be lightly stirred.

Windows have often been bereft of their tracery; it is better to get good glass for them than to replace it; money which would be wasted on modern tracery will be well spent if good glass can be had. The mysteries of the gospel, or even local hagiology or history will do soul and eye more good than the most correct of tracery, and even sometimes, if the story is well told, may perchance reach the heart. If you must have new tracery, see that it is drawn out full size by the architect and not left to the clerk of the works or builder to enlarge from elevations. If left to underlings it will come out like cast iron; it will be painfully correct, but the difference between it and the old work will be like the difference between lace made on a pillow, and lace spun out of a machine at Nottingham. The altar-space may have post-reformation rails, well proportioned, and perhaps writhed; if not specially artistic, they mark a period of reaction to greater reverence. On no account should they be exchanged for the regulation standards with passion flowers at per dozen. If the old work is cast out, some discriminating collector

will buy it up, and congratulate himself on his own knowledge, and the folly of the seller.

Lastly, the sooner we get rid of the word restoration and the process which it indicates, the better for the preservation of the history and art of the country. Let us *repair* rather than *restore*. A careful reparation may, without fear, be supplemented with all sorts of rich furniture and beautiful objects, if only they can be had. Let us get rid of decay, dry rot, and squalid meanness. Let us put our churches in order and adorn them; but we shall do wisely if we cast out the destructive spirit of eclecticism, which destroys good work that has stood for years, while it replaces it with modern work that only commends itself because it is in fashion.

The Norman Doorways of Yorkshire.

BY J. ROMILLY ALLEN, F.S.A. (SCOT.).

INTRODUCTION.

M. VIOLLET LE DUC in his "Dictionnaire Raisoné de l'Architecture Française,"* gives a most exhaustive enquiry into the origin and development of ecclesiastical sculpture in France, and he shows how it is possible for a careful observer to distinguish the work of one school from that of another. It is now high time that English archæologists should endeavour to do for their own country what M. Viollet le Duc has done for France. Before any satisfactory theories, however, can be formed on the subject, it will be necessary to examine all the existing examples in each particular district, in order to find out what peculiarities go to constitute the type belonging to the locality, and to show how it differs from the parent type that produced it. In the present series of articles it is proposed to describe and illustrate those Norman doorways of Yorkshire, which are ornamented with figure sculpture. The Romanesque style of architecture was introduced into England by Edward the Confessor when building Westminster Abbey (consecrated A.D. 1065), and lasted until about the year A.D. 1185, when, after a short Transitional period,† it was replaced by the Pointed style of the thirteenth century.

The few examples now remaining of buildings erected during the eleventh century, such as the White Chapel in the Tower of London, the reputed work of Bishop Gundulf, are almost entirely devoid of sculptured ornament. All the elaborately decorated Norman churches belong to the twelfth century, of which dated examples exist at Caistor, in Northamptonshire, having a Dedication Stone

* Article "Sculpture," vol. 8, p. 97.

† The round part of the Temple Church, in London, is a good example of Transitional Norman, the date of which is fixed by a Dedication Stone, set up in the year A.D. 1185.

set up A.D. 1124; at Shobdon,* in Herefordshire, built by Oliver de Merlemond, steward to the Mortimers, A.D. 1141 to 1150; Cormac's Chapel, on the Rock of Cashel, in Ireland, erected A.D. 1127 to 1134; and Porchester Church, in Dorsetshire, with its sculptured font, belonging to the year A.D. 1133.†

The best specimens of Norman sculpture are not to be found, as a rule, in the great cathedrals and abbeys, but in small village churches in remote districts. This is to be accounted for, no doubt, partly by the continual pulling down and rebuilding which went on in the cathedrals to meet every change of architectural style, and to suit the requirements of the ever increasing populations of the large cities. In the country parishes, on the other hand, the conditions were entirely different, and churches which were built six hundred years ago are still found large enough to accommodate the congregations of the present day.

The extreme elaboration of the ornamental features of the small Norman churches may have been the result of loving labour, bestowed upon them by monkish artists, wishing to find some congenial occupation to distract their attention from the pleasures of the world, when banished to a remote locality. No doubt, also, the lords of the manor contributed funds towards beautifying the churches within their domains, and architects were obtained from the nearest monastic establishments.

In the Norman churches the sculptured ornament was not distributed indiscriminately over the whole building, but was purposely concentrated upon the more important features. Figure sculpture was generally reserved for the principal doorway, the font,‡ and more rarely the capitals of the columns of the chancel arch.§ The Norman doorways were so well built, and of such great beauty, that often when a church was remodelled at a later period this portion was preserved, although everything else was destroyed.

In order to understand the various technical names applied to the different parts of the twelfth century doorway, it may be well to trace its development from the simpler architectural forms out of which it sprung. In the Celtic round towers of the tenth century, as at Brechin, in Forfarshire, the doorway is an opening cut square through the wall, with semi-circular arch over the top. The two sides are called the "jambs," from the French word "jamb," a leg. This is the primitive type of arched doorway; the only ornament being a moulding projecting from the face of the wall, and forming a frame round the whole. In the Saxon doorways of the eleventh century, as at Bradford-on-Avon, in Wiltshire, the springing of the arch on

* See account of the building given in the "Monasticon Anglicanum," vol. 6, p. 345.

† These dates are taken from the list given by J. H. Parker, in Rickman's Gothic Architecture, p. 164.

‡ See list of Tympana of Norman Doorways and Fonts, given in "Notes on Early Christian Symbolism," by the Author in the Proc. Soc. Ant., Scot., vol. 18, p. 380.

§ As at Liverton and Adel, in Yorkshire; and at Caistor, in Northamptonshire.

each side is marked by a horizontal piece of stone, projecting beyond the top of the jambs, called an "abacus," from the Greek word *ἄβαξ*, meaning a counting board.

All the features which are specially characteristic of the Norman form of doorway, result from replacing the simple round headed arch by a series of arches receding like steps one behind the other.

The jambs are recessed in a similar way, and nook shafts, with bases and capitals, placed in each of the angles. It was in some localities thought more convenient to have the top of the door square instead of round; and so in many cases, although the arch is retained, the semi-circular space between it and the horizontal door head is filled in with a lintel,* recessed so as to show the form of the arch, and called a tympanum, from the Greek word *τυμπανον*, meaning a drum.

Sometimes the whole of the tympanum is not recessed, but only the part between the lintel and the arch. In this case the lintel is generally thicker in the centre than at the side, and pointed, there being a good example at Pen Selwood, in Somersetshire.† In Norman buildings, the part of the wall in which the door is built is thickened, so as to form a kind of buttress, in order to allow of greater depth for the arch mouldings, receding in steps one behind the other. Sometimes this thickening of the wall is carried up to the level of the eaves of the roof, as at Dalmeny, in Linlithgowshire; or it terminates in a pointed gable, called a pediment, as at Adel, in Yorkshire; or in a roof sloping out from the face of the wall, like the top of a buttress, as at Ifley, in Oxfordshire.

The portions of a Norman doorway which it is possible to decorate with sculpture are as follows:—(1) The Tympanum; (2) the Lintel; (3) the Arch Mouldings; (4) the Abaci; (5) the Jambs; (6) the Shafts, Capitals, and Bases of the columns; (7) the Pediment over the doorway; (8) the Niche above the doorway.

It is very seldom that the whole of these details are covered with carving. In the best examples the figure sculpture is placed in the most favourable position, and all the other ornamental features subordinated to it. The tympanum, when there is one, presents the best surface, both as regards its shape and area, for decoration, and it has also the advantage of being directly in front of the spectator when about to enter the church. The tympanum is therefore usually chosen for the most important group of figures. The earliest Christian symbol to be found placed over the doorway of a sacred edifice is the Chi-Rho monogram of Christ, of which there are some very beautiful specimens of the sixth century still existing in Syria.‡ In some of the Celtic round towers§ and Saxon churches,|| the cross takes the place of the monogram above the doorway, and on Norman tympana the cross is

* Generally one stone filling the whole tympanum, but sometimes formed of several stones, radiated like a flat arch in brickwork, or joggled.

† Phelps' Hist. of Somerset, vol. 1, p. 192.

‡ C. J. de Vogüé, "Syrie Centrale Architecture Civile et Religieuse."

§ At Antrim, in Ireland.

|| At Stanton Lacy, in Shropshire.

of very frequent occurrence, enclosed within a circle and surrounded by geometrical ornament. The figure subjects which are most common upon Norman tympana are the *Agnus Dei*; Christ in glory (either enthroned with the symbols of the Four Evangelists at each side, or within an aureole supported by angels); and the contest between Good and Evil, as typified by Michael, or St. George and the Dragon. Very few of the Yorkshire doorways of the twelfth century have tympana with figure sculpture, the only ones with which I am acquainted being at Thwing, Danby Wiske, Austerfield Chapel, and in the York Museum.* In most cases, especially in very rich examples near York, the figure sculpture is placed on the arch mouldings and capitals of the columns at each side, there being no tympanum.

At Adel, near Leeds, the figure sculpture is upon the pediment above the doorway; and at North Newbald, in Yorkshire, the figure of Christ in glory is placed within a vesica-shaped niche above the doorway. The class of symbolic subjects chosen for the decoration of an ecclesiastical building, as well as the way of treating them, is considerably influenced by the shape and extent of each surface which has to be decorated. Thus the semi-circular tympanum of a doorway is admirably adapted for a large central figure, with others grouped symmetrically on each side of it. The scale of the figures on arch moulding has, however, to be considerably smaller, to suit the size of the stones upon which they are carved, and this portion of the doorway can therefore be more advantageously covered with several small subjects forming a series, such as the signs of the zodiac or the months. The figures on the arch mouldings are generally either enclosed within medallions upon the face of the arch, or carved in relief upon the moulding itself, which is hollowed out at each side.

The abacus is hardly ever decorated with figures, being either moulded or covered with geometrical ornament. The shafts of the columns are usually left quite plain, and the bases only moulded. The capitals of the columns present a very small surface for sculpture, and the commonest method of treatment is to have a grotesque head at the corner and a little figure at each side.

Having now described the general scheme of the decoration of a Norman doorway, the next question to be considered is the style of the art displayed in the figure sculpture. Christian art has passed through three principal phases—the Classical, the Byzantine, and the Gothic. Although Christianity originated in Palestine, its earliest manifestations in art are to be found in the paintings which decorate the walls and roofs of the chambers in the Catacombs at Rome, belonging to the first four centuries of our era. The style of these paintings is classical, differing but little from that of the pagan frescoes at Pompeii, except that it became gradually more and more degraded as time went on, until it was superseded by the Byzantine style, the

* Tympana with crosses or geometrical ornament exist in Yorkshire, at Wold Newton, Londesborough, Braithwell, and Birkin.

earliest examples of which are to be seen in the mosaics of the Italian basilicas of the sixth century. The Byzantine style was the result of Eastern influence on Classical art, after the seat of the Roman government was removed to Constantinople; and it did not entirely disappear in Western Europe until the end of the twelfth century. The Gothic style followed from the absorption of the Northern races into Christendom, for the Teutonic conquerors had sufficient individuality to revolt against the conventionalism of Eastern art, and finally freed themselves from its irksome trammels at the dawn of the thirteenth century. The Anglo-Norman sculptures belong to the period when Northern influence was endeavouring to assert its supremacy over Byzantine tradition, and replace its hard and fast rules by a school of art that allowed more freedom to the individual. This struggle after realism began in France before the Normans landed in England. The earliest specimens of ecclesiastical sculpture in France, such as Giselbert's wonderful tympanum at Autun cathedral,* a work of the eleventh century, show a strong Byzantine feeling, and are evidently inspired by the miniatures in the Greek MSS. of the period. The subject represented at Autun is the Last Judgment; and the tall majestic figures, with the large circular nimbus round their heads, and the general adherence to the traditional way of grouping the figures prescribed by the Greek Church, all point to the Eastern origin of the art displayed. Sculpture in stone was probably preceded in France by sculpture in ivory; and all the Carolingian ivories of the ninth and tenth centuries are intensely Byzantine in character. The most marked difference between Eastern and Western Christian art is that the former has remained almost stationary, whilst the latter has advanced. Thus the religious pictures of the Greek Church differ very little from what they were a thousand years ago, whereas there is a wide gap between the miniatures in the medieval MSS. and the works of Raffael or Michael Angelo. M. Didron found the Greek painters at Mount Athos using a guide book† to direct them in their work, specifying down to the minutest detail how every scripture subject should be represented; and this practice had been going on for centuries. The object of the Greek artist was not to produce a picture to please the eye, but to arrange a series of figures in a certain definite relation to each other, which was never deviated from, in order to convey to the mind of the spectator a particular scene from scripture. This traditional grouping of figures was retained in Western art down to the end of the twelfth century, or even later, although the whole character of the Byzantine original was changed by substituting the dress of the period for Classical drapery, and by introducing contemporary architectural details and other accessories in the background.

The Norman sculptures of the twelfth century which represent scripture subjects, may almost always be traced to a Byzantine source; but mixed with these are a large number of curious grotesque figures

* Jour. Brit. Archæol. Inst., vol. 40, p. 117.

† See Miss Margaret Stokes' translation of "Didron's Iconography," vol. 2.

of men and animals, whose origin is probably rather Northern than Eastern.

The explanation of the meaning of the various subjects is often a matter of some difficulty, but the key is generally to be found either in the miniatures which illustrate the contemporary MSS., or in the literature of the period. It is probable that in many cases the same artist who illuminated the MSS. made working drawings or sketches for the sculpture with which the churches were decorated, and the monkish architects would be most likely to reproduce in stone the figures that were continually before their eyes in the ecclesiastical service books. Thus the scenes from the early chapters of Genesis would be suggested by the pictures which were usually placed at the beginning of the Old Testament; scenes from the life of David, by the pictures in the Psalter; scenes from the life of Christ, by the series which was usually bound up with the Psalter; scenes from the Apocalypse, by the pictures in the commentaries on this part of the New Testament; the months and signs of the zodiac, from the calendar at the beginning of the Psalter; and figures of animals, by the Spiritualised Bestiaries. The non-scriptural subjects, of which illustrations are not so common, but which may be understood by studying the literature of the period, are those founded on the Apocrypha or Apocryphal Gospels; on legends of the saints; and even on the story of Alexander and the romance of Charlemagne.*

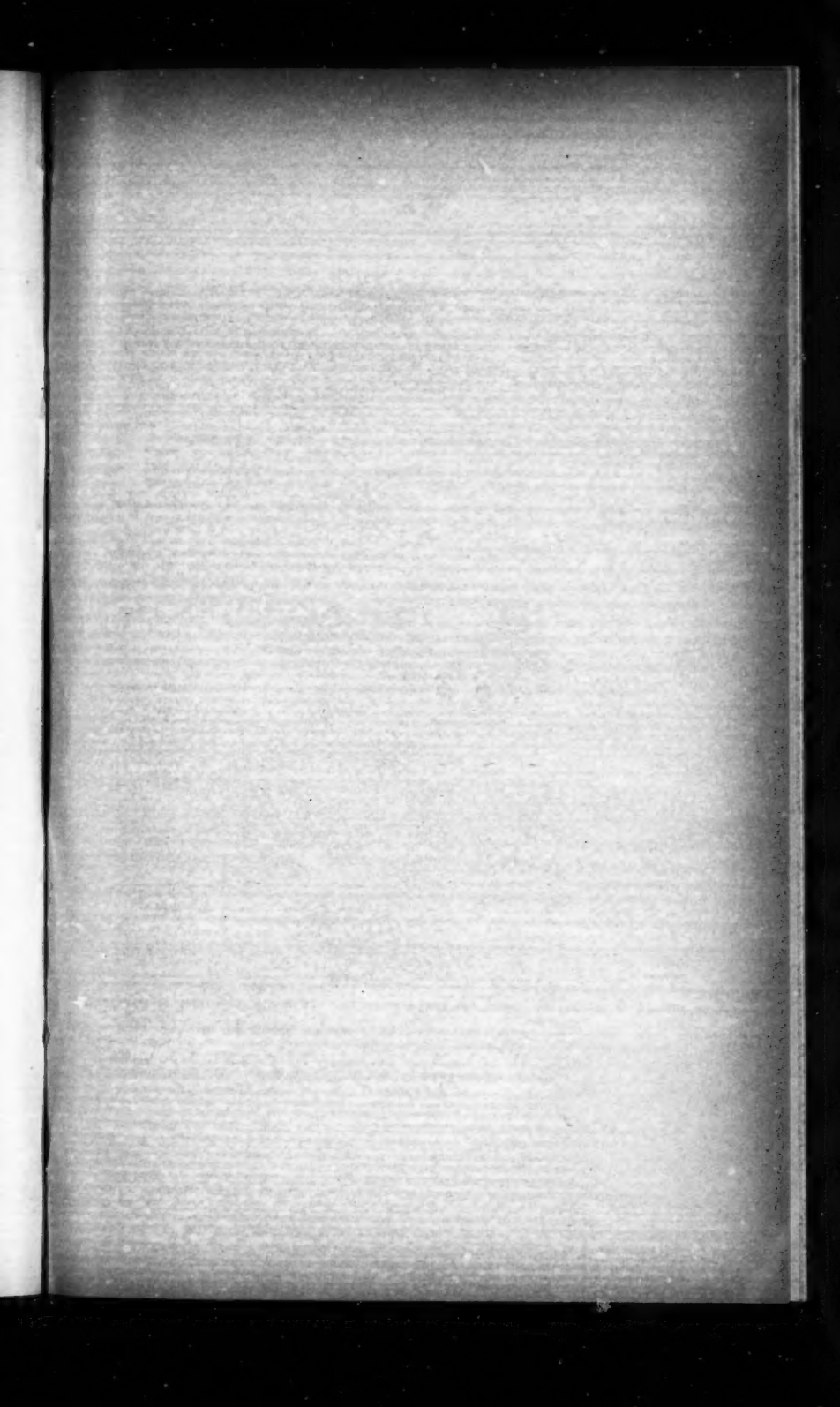
The first duty of the archæologist is to classify and describe minutely rather than to explain. The method adopted should be to make lists of all the different subjects which are represented in Norman sculpture, with localities where they occur; and the meaning of each can be afterwards made clear by comparison with similar figures of known import, to be found in the illustrations of the MSS. of the period. In order to be absolutely certain of the meaning of any particular subject, it should be possible to show that it corresponds exactly with a certified example of the same subject, that is a picture in a MS., accompanied by a written description on a sculpture bearing an explanatory inscription.

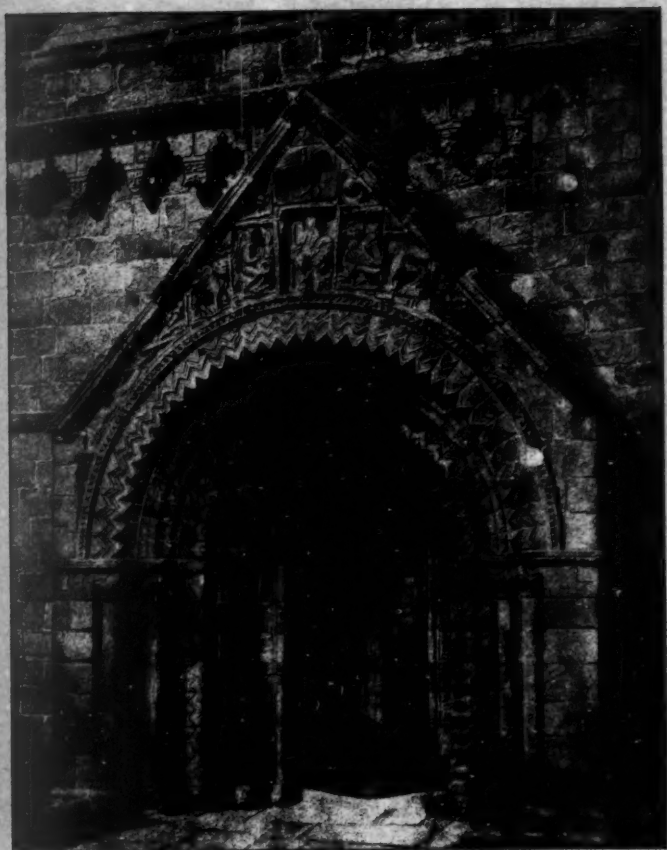
We shall now proceed to describe in detail the Norman doorways with figure sculpture, which occur at the following places in Yorkshire.

Adel.
Alne.
Austerfield Chapel.
Barton-le-Street.
Bishop Wilton.
Brayton.
Byland (Old).
Danby Wiske.
Fishlake.

Healaugh.
North Newbold.
Riccall.
Stillingfleet.
Thwing.
York—Tympanum in Museum.
„ St. Lawrence, Walmgate.
„ St. Margaret, Walmgate.

* The Ascent of Alexander to Heaven occurs sculptured at St. Mark's, Venice, and the Romance of Charlemagne, on the thirteenth century painted glass, at Chartres Cathedral (see Didron's *Annales Archéologiques*, vols. 24 and 25). The Romance of Tristan is illustrated on the encaustic tiles at Chertsey Abbey.





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PORCH OF ADEL CHURCH, W. R. YORKSHIRE.

ADEL.

The village of Adel is situated five miles north of Leeds, and is two miles from Horsforth, the nearest railway station. The church is a most perfect specimen of Norman architecture, and except that a vestry has been added and some debased Perpendicular windows inserted, the building remains very much in the same state in which it was in the twelfth century. The ground plan* consists of a simple nave and chancel, without aisles or transepts. The sculptured portions in the interior are the chancel arch and the capitals of the columns which support it, and on the exterior the south doorway, the corbel table under the eaves of the roof, and the top of the western gable. The subjects of the figure sculpture are chiefly scriptural. On the six capitals of the columns of the chancel arch are represented on the north side (on the large capital) the baptism of Christ, (on the two small capitals) a pair of reptiles twisted together, and a combat between Sagittarius and two dragons; on the south side (on the large capital) the Descent from the Cross, and (on the two small capitals) a pair of reptiles like the ones on the opposite side, and a warrior on horseback, with shield and spear, facing an animal having a semi-human face and floriated tail.†

The arch moulding is composed of three orders, the exterior one being ornamented with a series of thirty-seven monstrous heads, some disgorging men and animals. Amongst these is a man playing with a bow on a stringed instrument, like the one at Barton-le-Street, which will be described hereafter, and a pair of fish.

The corbels and the top of the western gable on the exterior are ornamented with grotesque human heads, not necessarily having any symbolic meaning.

The south doorway (Plate xii.) has that splendidly massive appearance which is so characteristic of the Norman period. The effect of depth is obtained by thickening the wall all round the doorway, so that the projecting portion forms a sort of porch, terminated at the top by a gable. This method of treatment is to be seen elsewhere, as at St. Margaret at Cliff, in Kent, and at Lullington, in Somersetshire, but the example at Adel is far more imposing in appearance than any other of the kind with which I am acquainted. There is no tympanum to the doorway, and the semi-circular arch is composed of five orders of mouldings recessed one behind the other, and each composed of a separate wing of arch stones. The first or innermost order consists of a roll-moulding carried right round the whole doorway, there being no abacus; the second is a roll-moulding, with twenty beak heads upon it; the third, a zig-zag or chevron moulding; the fourth, a double bead moulding; and the fifth, or outermost, a

* Illustrated in the "Building News," April 30th, 1875, from measured drawings by J. F. Hennessey, which obtained the silver medal awarded by the Royal Institution of British Architects.

† Illustrated by the author in the Proc. Soc. Ant., Scot., for 1884, pp. 423 and 435, and also in the Rev. H. J. Simpson's "Archæologia Adelenensis."

zig-zag moulding. Round the outside of the whole is a hood moulding, ornamented with small triangular incisions. The two outer orders of arch mouldings spring from columns, and next the two inner ones from jambs ornamented with chevrons and beak heads.* There are four capitals on each side, some of which are much weathered. The outer one on the left hand side is better preserved than the rest, and has a pair of beasts with floriated tails sculptured upon it. The corresponding capital on the opposite side appears to have had an animal and a bird upon it. The remaining capitals are decorated with foliage.

The more we study the works of the old architects, the greater is our admiration of the extreme skill which they displayed in combining the elements at their disposal so as to form one harmonious whole. The chevron† and beak-head mouldings are used in a very effective manner at Adel to counteract the "liny" appearance of the roll moulding. It will also be noticed that the ornament of the chevrons is richer on the face of the arch which catches the light than on the under side, which in our northern climate is never seen. In the Classical buildings of Greece and Rome the under surfaces of the various projections are made visible by means of reflected light, and therefore decorated. To reproduce Classical details in this country, quite ignoring the direction and quantity of the light which is to fall upon them, is a *bêtise* which only a modern English architect could commit.

At Adel the artistic effect is principally due to bold projecting mouldings throwing deep shadows and ornament concentrated on the portions where the light is greatest in intensity.

The charm of variety is also introduced in the design of the jambs, part being decorated in the same way as the arch mouldings with beak-heads and chevrons, and the rest having nook-shafts in the angles.

The term beak-head is used to describe the peculiar form of ornament which is so common on Norman doorways, consisting of a head with two ears, two eyes, and a beak like a bird. The beak-heads are carved in relief upon a roll moulding, so as to present the appearance of a rod held in position by a large number of birds whose heads only are seen. This form of ornament is used almost exclusively upon the arch mouldings and jambs of doorways, although there is an instance at Catmore, in Berkshire, where it occurs upon a Norman font.‡

* There are 11 of these on the right side, and only 10 on the other. Two beak-heads are carved on each stone.

† In the Early English period the dog-tooth moulding served the same purpose, and was probably developed out of the chevron, as may be seen by studying the west front of Ely Cathedral. The arch mouldings of the Decorated period, when the dog-tooth had disappeared, have the fault of being "liny," and a good example of what to avoid in this respect may be seen in the principal entrance to Mr. Street's New Law Courts in London. One of the best modern doorways is in Mr. Pearson's Church in Red Lion Square, in London.

‡ See J. H. Parker's "Ecclesiastical Topography of Berkshire."

The origin of the beak-head does not seem to have been much investigated by archæologists, but it seems probable that it comes from the North. There is in the British Museum a beautiful Saxon brooch* with beak-heads all round the top of it similar to those sculptured on Norman doorways. The beak-head is not known, as far as I am aware, upon the Continent, but is found all over England. The ears on the beak-heads appear to show that they are intended for the heads of winged dragons or griffins. In many cases the place of the beak-heads is taken by the grotesque human heads, and even by architectural ornaments of the same size and shape.

The figure sculpture upon the doorway at Adel is confined to the space between the hood moulding of the doorway and the coping of the gable. The subjects represented are as follows—at the top, the Agnus Dei, with the Sun and Moon at each side: below, Christ in Glory, seated on a throne, with the symbols of the four Evangelists on each side, and two conventional trees.

The whole illustrates the fourth chapter of the Revelation, in which the Four Beasts are described as surrounding the throne of Christ.

The Agnus Dei has, for obvious reasons, been one of the most widely used of all Christian symbols from the earliest times, and it owes its origin chiefly to the words of St. John the Baptist, "Behold the Lamb of God," and to the Mystical Lamb of the Apocalypse. It is also foreshadowed in the Old Testament by the firstling of the flock sacrificed by Abel (Gen. iv. 4), and by the paschal lamb (Gen. xii. 3). The representations of the Agnus Dei in art have, like those of most other Christian symbols, undergone many changes as time went on, and our religion spread over new geographical areas. In the paintings of the Catacombs at Rome,† of the third century, the lamb is shown with the shepherd's crook and milk pail, thus typifying Christ in His character of the Good Shepherd. The nimbus round the head was not introduced until about the middle of the fifth century, one of the earliest examples being in the mosaics of the Baptistery of St. John Lateran at Rome (A.D. 461 to 467). The nimbus was preceded by, first, the Chi Rho monogram, and then by the cross placed on the forehead of the lamb. Both these forms, as well as the monogram combined with the nimbus, occur on the sculptured Sarcophagi at Rome of the fourth and fifth centuries. In later times, as at Adel, the lamb has the cruciferous nimbus round the head. Upon the celebrated cross at the Vatican, presented to Rome by Justin II. in the sixth century, the Agnus Dei is, for the first time, represented as carrying the cross.‡ In the twelfth century, as at Adel, the banner is attached to the cross. M. Didron calls this form with the banner the Cross of the Resurrection, in contradistinction to the Cross of the Passion, the latter being the one upon which

* Found in Tuscany. British Museum photographs, No. 920.

† The oldest one in the Cemetery of Domitilla.

‡ See Martigny's "Dict. des Ant. Chrét.," p. 226, and Didron's "Annales Archéologiques," vol. 26.

our Lord was crucified, whereas the former is carried by our Lord in the subsequent scenes, such as the Harrowing of Hell and the Ascension, indicating Christ triumphant. The banner is usually divided into three tails at the end, and is marked in the centre with a cross.

Upon the sculpture at Adel the ends of the arms of the cross carried by the lamb terminate in round knobs, which is a peculiarity characteristic rather of the thirteenth and fourteenth centuries than of an earlier period. The shape of the cross borne by the Agnus Dei varies in Norman sculpture in different localities, being either a plain Latin cross, or a cross with expanded ends, or a cross surrounded by a circular ring,* of which I do not know of any instance out of England.

The most common way of representing the Agnus Dei is the one adopted at Adel, where it is shown standing up holding the cross with its fore-leg, which is bent upwards, and the eyes looking straight forward. This attitude is sometimes varied by turning the head so as to look backwards at the cross, and the cross is occasionally placed unsupported behind the lamb. The Agnus Dei is also shown (1) lying down on a throne or on a book as if slain; † (2) erect with seven eyes and seven horns, opening the Book with the seven seals; ‡ (3) erect, holding the cross, and with blood issuing from a wound in the breast, and being caught in a chalice.§ These forms will all be found in Miss Twining's "Christian Symbols and Emblems."

The symbolic association of Christ with the four Evangelists is a very common subject in Christian art, and occurs in several different forms, our Lord being represented either by the cross or the Agnus Dei, or in His human shape; and the Evangelists as four books or scrolls of the Gospels, or as the four Rivers of Paradise, or as the four Beasts. The earliest known example of the four Beasts is in the mosaic of St. Sabina at Rome (A.D. 425), and the mosaic or domed roof of the chapel of Galla Placidia at Ravenna (A.D. 440) has the cross in the centre, surrounded by the four Beasts. The identification of the four Evangelists with the four living creatures of Ezekiel, and the four Beasts of the Apocalypse, is not warranted by any passage in Scripture, but was suggested by the numbers being the same in each case, and the fact of their being described as surrounding the throne of our Lord.

In the mosaics of the sixth century, such as that at SS. Cosmas and Damian at Rome (A.D. 526 to 530), the symbolism is different, being founded on the texts in the Revelation (xiv. 1. and xxii. 1). The Agnus Dei is represented standing on Mount Zion, from the foot of which issue the four Rivers of Paradise, signifying the writers of the four Gospels.¶ Upon the sculpture at Adel the symbols of

* As on the tympana at Hognaston and Parwich in Derbyshire.

† The earliest example of this form is on the Mosaic representing the Apocalypse in the Church of SS. Cosmas and Damian at Rome (A.D. 526 to 530).

‡ Rare, except in MSS. of the Apocalypse of the twelfth and thirteenth centuries.

§ As on altar in the Church of Araceli at Rome.

¶ J. H. Parker's "Mosaics of Rome and Ravenna," p. 19.

the four Evangelists are associated both with the lamb and Christ in Glory, and a similar instance occurs on the tympanum at Elkstone, in Gloucestershire. The order in which the Evangelistic symbols are placed at Adel is as follows :—

	Christ.		
Angel.		Eagle.	
Bull.			Lion.

Upon the twelfth century tympana in France, as at St. Trophimus, Arles, Le Mans Cathedral, and elsewhere, the arrangement adopted is :—

Angel		Eagle.
	Christ.	
Lion.		Bull.

Upon the tympana at Pedmore, in Worcestershire, and Quenington, in Gloucestershire, it is :—

Eagle.		Angel.
	Christ.	
Bull.		Lion.

Upon the tympanum at Elkstone, in Gloucestershire, it is :—

Angel.		Eagle.
	Christ.	
Bull.		Lion.

In all these cases the Angel and Eagle are at the top, and the Bull and Lion below. The various reasons for placing the symbols in a particular order will be found discussed in Mrs. Jameson's "Life of our Lord." St. Matthew, "who begins to write as of a man, the book of the generation of Jesus Christ;" and St. John, "who having taken the wings of an eagle, and hastening to loftier things, speaks of God," are naturally chosen for the chief places of honour in art, and, therefore, placed above the Lion and the Bull. The order of the creatures of Ezekiel, the Beasts of the Apocalypse, and the Gospels may be compared in the following table :—

EZEKIEL— I. 10.	EZEKIEL— X. 14.	REVELATION— IV. 7.	ORDER OF THE GOSPELS.
Man. Lion (on right). Ox (on left). Eagle.	Cherub. Man. Lion. Eagle.	Lion. Calf. Man. Eagle.	St. Matthew. St. Mark. St. Luke. St. John.

All the early commentators are agreed as to the Creatures and Beasts having reference to the evangelists, but there are differences of opinion as to the individual application of each, some founding their opinions on the opening passages of the respective Gospels, and others upon their general teaching. In art, the view of St. Jerome, who assigns the Man to St. Matthew, the Lion to St. Mark, the Calf to St. Luke, and the Eagle to St. John, is universally adopted, as is proved by the frontispieces of the MS. Gospels, and inscribed

sculptures like the one on the tympanum at Elkstone, in Gloucestershire.

The Symbolic Beasts are usually distinguished by having the nimbus round the head, scrolls or books of the Gospels held in their claws, and being provided with wings. The number of the wings is four, not six, as specified in Scripture, and the "eyes within" are not indicated. The representations of Christ in Glory, like those of the Symbolic Beasts, belong to the Byzantine period of Christian art, and are not found in the paintings of the first four centuries in the Catacombs at Rome. In Norman sculpture the way of treating this subject varies, our Lord being shown either seated on a throne and surrounded by the symbols of the Four Evangelists, as at Adel and at Elkstone, in Gloucestershire; or within a vesica-shaped aureole, surrounded by the symbols of the Four Evangelists, as at Pedmore, in Worcestershire; or within an aureole, supported by two angels, as at Ely Cathedral; or by four angels, as at Rowlston, and at Shobdon, in Herefordshire. Our Lord generally has the right hand raised in the attitude of giving the benediction, and holds a book in the left. Upon the tympanum at Ely Cathedral, the Cross of the Resurrection is introduced by the side of the book. In the older Saxon and Irish representations of Christ in Glory He holds the cross, but the book is omitted. Examples of this class occur on a slab of sculpture built into the walls of the Saxon Church at Daglinworth, in Gloucestershire; in the 10th century Psalter of King Athelstan in the British Museum (Galba A. xviii.); and in the Irish Gospels at the Monastery of St. Gall in Switzerland.* Upon the heads of the Irish crosses the subjects are usually the Crucifixion on one side and Christ in Glory upon the other, our Lord having a cross in one hand and a floriated sceptre in the other.†

The earliest pictures of Christ in Glory are purely symbolical, as on the mosaics of St. Vitale at Ravenna (A.D. 547), where two angels are seen supporting a circular disc enclosing the Cross, with the Alpha and Omega on each side.‡ Upon the great ivory book cover in the South Kensington Museum, of a rather later period, two angels are shown supporting a disc similar to the one at Ravenna, but enclosing a bust of Christ instead of the Cross.§ After the 10th century, Christ in Glory is always represented with the whole figure surrounded by an aureole. The purely symbolic subject of Christ in Glory must not be confused with the historical ones of the Transfiguration, the Ascension, or the Last Judgment. In all of these the central figure is very much the same, but the different scenes may be easily distinguished by the other surrounding figures.

The remaining portions of the sculpture at Adel to be discussed are the representations of the sun and moon and the two trees. The

*Prof. I. O. Westwood's "Miniatures of the Anglo-Saxon and Irish MSS."

†H. O'Neill's "Crosses of Ireland."

‡J. H. Parker's "Mosaics of Rome and Ravenna," p. 111.

§Westwood's Catalogue of Fictile Ivories in the S. K. Mus., p. 52, and photograph in Maskell's Catalogue of Ivories in S. K. Mus.

Classical personifications of the sun and moon covering their faces are usually introduced into the scene of the Crucifixion to indicate that "the sun was darkened" (Luke xxiii. 45), and they also occur in the Descent from the Cross, as on the capital of the column of the chancel arch at Adel. The sun by itself appears in the Apocryphal subject of the Harrowing of Hell, as on the tympanum at Quenington, in Gloucestershire, perhaps in reference to the text in the Apocryphal Gospel of Nicodemus (xix. 10).* Sol and Luna are shown above Christ in Glory in the miniature in the Syriac Gospels of Rabula (A.D. 586) at Florence.† This is probably explained by the description in the Revelation (vi. 6). I do not know of any other instance of trees being associated with Christ in Glory except at Adel. It may possibly have been suggested by the words of St. John—"And the stars of heaven fell unto the earth, even as a fig tree casteth her untimely fruit, when she is shaken of a mighty wind" (Rev. vi. 13).

This is, however, merely a speculation, as I cannot adduce any similar instance where this text is illustrated in Christian art. Some curious information with regard to trees weeping bloody tears at the Crucifixion, as seen in the Saxon Psalter in the British Museum (Arund. 60), will be found in Prof. Stephen's "Studies on Northern Mythology."<‡

An Inventory of the Church Plate in Rutland.

BY R. C. HOPE, F.S.A., F.R.S.L.

SECOND PORTION OF THE DEANERY.

(Continued from Vol. I. (New Series), p. 43.)

CASTERTON MAGNA.—SS. Peter and Paul.

THE plate here consists of a cup, paten, and a plate of silver, of modern date, two flagons, and two plates of pewter.

The cup of silver is 6½ in. in height; the diameter of the mouth of the bowl is 3½ in., of the foot 3½ in., the depth of the bowl 3½ in., and the weight 10 oz. On it is inscribed "Casterton Magna Rutlandshire 1820 the gift of Richard Lucas Rector." It is a plain cup-shaped bowl, with a sort of baluster stem. Beauty cannot be said to be its merit.

The paten, of silver, is 2 in. in height, 6 in. in diameter at the top, and 2½ in. at the foot; it weighs 9 oz. It is quite plain, and bears the same inscription as on the cup.

* Hone's Edition, p. 87.

† Copied from Assemani's Catalogue of the Laurentian Library at Florence in the Rev. R. St. John Tyrwhitt's "Art Teaching of the Primitive Church," p. 306.

‡ P. 341. Reprinted from the Memoires de la Societé des Antiquaries du Nord.

The plate, of silver, is $8\frac{1}{2}$ in. in diameter, and weighs 12 oz. It bears the inscription "Casterton Mag 1702."

The two pewter plates weigh 1 lb. each.

The two pewter flagons are 1 foot in height; the diameter of the mouth is 4 in., of the broadest part 6 in., and of the base 6 in. All the above are in use.

CASTERTON PARVA.—All Saints.

The plate here consists of a cup, a paten, and a dish, all of silver.

The cup is $5\frac{3}{4}$ in. in height; the diameter of the mouth of the bowl is $3\frac{1}{2}$ in., of the foot $2\frac{1}{2}$ in.; the depth of the bowl is $3\frac{1}{2}$ in., and the weight $5\frac{3}{4}$ oz. There are five Hall marks—(1) Head of sovereign; (2) K, the London date letter for 1805; (3) leopard; (4) lion; (5) I o B in an oblong. It is bell-shaped, and bears the inscription, "τὸντο ἐστὶ τὸ αἶμά, τὸ τῆς καινῆς διαθήκης Casterton Parva $1\frac{1}{8}$ s"

The paten is $1\frac{1}{2}$ in. in height; the diameter of the top is $5\frac{5}{8}$ in., of the foot $2\frac{1}{2}$ in., and the weight $4\frac{3}{4}$ oz. The Hall marks are the same as are on the cup. On it is inscribed, Λάβετε, φάγετε τὸντο ἐστὶ τὸ σῶμα μου Casterton Parva $1\frac{1}{8}$ s"

The dish is $7\frac{1}{2}$ in. in diameter, quite flat, and weighs $10\frac{1}{2}$ oz. There are five Hall marks—(1) Head of sovereign; (2) O, London date letter for 1809; (3) leopard; (4) lion; (5) H C. in an oblong. ? Henry Chawner (*Old English Plate*, 351). It bears the inscription

τῶν πτωχῶν ἵνα μνημονεύω μεν ΙΧΘΥΣ. Underneath is "Casterton Parva."

The plate is believed to have been presented by the Rev. Richard Twopenny, rector of the parish from 1781—1843.

EDITH WESTON.—St. Mary.

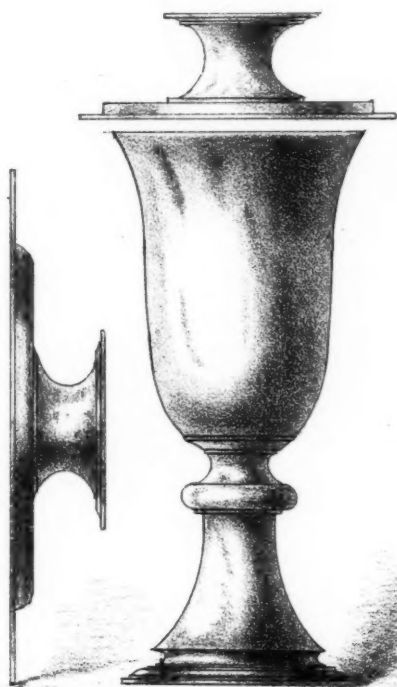
The plate here consists of a cup, two patens, a flagon, and a dish, all of silver.

The cup (Plate XIII.) is $6\frac{1}{2}$ in. in height; the diameter of the mouth of the bowl is $3\frac{1}{2}$ in., of the foot $2\frac{1}{2}$ in., and the depth of the bowl is $3\frac{1}{2}$ in.; it weighs 8.1 oz. troy. There are four Hall marks—(1) Lombardic L., the London date letter for 1608; (2) leap, cr.; (3) lion; (4) probably H S sun in splendour (*Old English Plate*, 317). H and sun much worn. The metal is very thick.

One of the patens (Plate XIV.) is $1\frac{1}{2}$ in. in height, the diameter of the top is 4 in., of the foot 2 in., and the weight 2.8 oz. There are four Hall marks—(1) Small Roman A in pointed shield, the London date letter for 1736; (2) leap, cr.; (3) lion; (4) I F in Roman capitals, a rose between, in a plain oblong. It fits the cup, for which it was probably made as a cover.

The other paten is $1\frac{1}{2}$ in. in height, the diameter of the top is $6\frac{1}{2}$ in., of the foot $2\frac{1}{2}$ in., and the weight 7.3 oz. There are four Hall marks—(1) V., the London date letter for 1637; (2) leap;

Rutland Church Plate.



CUP 1608.
COVER 1736.

EDITH WESTON.

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(3) lion ; (4) R.S. in Roman capitals, a mullet above and below, in a shaped shield. It is a plain salver on a stem.

The dish is $2\frac{1}{2}$ in. in height ; the diameter of the top is $6\frac{7}{8}$ in., and of the foot $2\frac{3}{4}$ in., and the weight 8·3 oz. There are four Hall marks—(1) Cap. Roman B, the London date letter for 1717 ; (2) Britannia ; (3) lion's head erased ; (4) Cap. Roman E.A. *fleur de lis* below, in shaped shield (*Old English Plate*, 335). Underneath the dish is inscribed "Ex dono Richardi Halford. Armiger 1718." It is plain on a hollow foot. R. Halford was lord of the manor of Edith Weston, and a large landowner in the parish and neighbourhood. He represented a branch of the Halfords of Welham, in Leicestershire, which branch had been settled in Edith Weston until the end of the sixteenth century. Richard Halford died unmarried on September 28th, 1742. His sister's son, Anthony Lucas, Esq., of Fenton, in Lincolnshire, whose descendant, Richard Lucas, Esq., the present principal owner of Edith Weston, and lord of the manor, succeeded him.

The flagon is $10\frac{1}{4}$ in. in height, the diameter of the mouth is $3\frac{3}{8}$ in., and of the base $5\frac{1}{4}$ in., and the weight 2·9 oz. The Hall marks are London, 1829.

It is a plain straight-sided flagon, with a spout and handle ; on one side the sacred monogram and cross in a glory occurs. The gift of Richard Lucas, lord of the manor of Edith Weston, and of Fenton, Lincolnshire, ob. 13th February, 1846, direct descendant of Anthony Lucas.

EMPINGHAM.—St. Peter.

The plate here consists of a cup, paten, two plates, and a flagon. The cup is 9 in. in height, the diameter of the mouth of the bowl is $4\frac{3}{4}$ in., and of the foot $4\frac{1}{2}$ in. ; the depth of the bowl is 5 in., and the weight 16·4 oz. There are four Hall marks (1) Cap. Roman G, London date letter for 1722 ; (2) leop. cr. ; (3) lion in plain oblong ; (4) Cap. Roman T.M., a mullet below, in a shaped stamp. It is a plain cup of thick metal ; the bowl is straight-sided, rounded off at the base ; the stem is thick, divided by a plain round knop, from whence it swells straight out to both ends. On the bowl is the inscription—"Empingham 1723 Quem primo donavit hoc anno renonavit calicem de Mackworth dignissima familia."

The paten is $8\frac{1}{2}$ in. in diameter, and weighs 9·2 oz. There are four Hall marks—(1) Probably T, the London date letter for 1714 ; (2) Britannia ; (3) lion's head erased ; (4) an anchor between R.O. in a shaped shield, letters not very distinct. It is a perfectly plain plate. Underneath is inscribed, "For the altar at Empingham."

The two plates are each $7\frac{1}{2}$ in. in diameter, and weigh 8·9 oz. The Hall marks are the same as are on the cup. The plates are quite plain. On the middle of one of them is the inscription, "Empingham. Ex dono Henrici Heyrick gent de Exton 1722."

The flagon is $10\frac{3}{4}$ in. in height ; the diameter of the top is $3\frac{3}{4}$ in., and of the foot $6\frac{1}{2}$ in., and the weight 36 oz. There are four Hall

marks—(1) Cap. Roman F in a plain shield, the London date letter for 1721; (2) leopard; (3) lion; (4) T.M., etc., as on cup. It is a plain tankard of the usual type. In front, on the belly, is inscribed, "Empingham: Ex dono Gulielmi Willes Ar. de Exton et Hanna uxoris ejus. 1723."

For the pedigree of Mackworth, see Blore's *History of Rutland*, p. 128. They became lords of the manors of Normanton and Empingham through the marriage of Thomas Mackworth with Alice, sister of Sir John Basyng, Knt., temp. Henry VI. The representative of the family in 1723 was Sir Thomas Mackworth, fourth Bart. He contested an election in 1722, and was elected, but the enormous expense ruined him; consequently, in October, 1723, his estates were sold to Charles Tryon, Esq., Bulwick, Northamptonshire, who resold them in 1729 to Gilbert Heathcote, ancestor of the present Lord Aveland. The cup may have been a farewell gift.

ESSENDINE.—St. Mary.

There are one cup and two patens, uninteresting, modern, and of base metal.

EXTON.—SS. Peter and Paul.

The plate here consists of 3 cups and patens, a flagon, and alms dish.

The first cup is 5 in. in height, the diameter of the mouth of the bowl is $3\frac{3}{4}$ in., and of the foot 3 in.; the depth of the bowl is 3 in. There are four Hall marks—(1) D, the London date letter for 1581; (2) lion; (3) leopard; (4) a double-seeded rose in a pentagon (*Old English Plate*, 312).

It is a bell-shaped bowl, with a band thrice interlaced. It much resembles the Underbarrow cup (see illustration opposite p. 121, "Old Church Plate in the Diocese of Carlisle.")

The second cup is 8 in. in height; the diameter of the mouth of the bowl is $4\frac{1}{2}$ in., and of the foot $4\frac{3}{4}$ in.; the depth of the bowl is $4\frac{1}{2}$ in., and the weight is 19 oz. 10 dwt. There are five Hall marks—(1) Head; (2) P, the London date letter for 1850; (3) leopard; (4) lion; (5) $\frac{1}{2}$ B. Underneath is "708."

The third cup is 8 in. in height; the other dimensions are the same as the second cup. There are four Hall marks—(1) a leopard; (2) lion; (3) N, the London date letter for 1630; (4) R.S., a heart below (*Old English Plate*, 318). The arms of Lord Gainsborough, with coronet, helmet, and mantle, impaling Hicks—a *fess wavy between three fleurs-de-lys*. The second and third cups have straight-sided bowls, somewhat bell-shaped, on a stem with a moulded band.

The first paten is one inch in height and $3\frac{1}{4}$ in. in diameter, and weighs 2 oz. 10 dwts. There are four Hall marks the same as on the first cup. It has a short stem, and is used also as a cover to the first cup. On the stem is the date "1582."

The second paten is $1\frac{1}{2}$ in. in height; the diameter is 6 in., and

the weight 9 oz. 10 dwts. There are four Hall marks—(1) V, the London date letter for 1637; (2) lion; (3) leopard; (4) indistinct. It has a short stem, with a rim one inch in width.

The third paten is 12 in. in diameter, and weighs 25 oz. 10 dwts. There are four Hall marks the same as on the third cup. It is perfectly flat, with a rim 2 in. in width. The same arms, etc., occur as on the third cup.

The flagon is 10 in. in height; the diameter of the top is 4 in., of the base 6½ in., and of the broadest part 5 in.; it weighs 40 oz. It is a modern tankard, quite plain, with lid and curved handle, no spout. The lid and base are moulded. The arms, as on the third cup, occur on the body of the flagon.

The alms-dish is silver gilt, 20 in. in length, 13 in. in breadth, and the weight is 69 oz. 5 dwts. There are four Hall marks as on the third cup. It is a handsome oval dish, with the arms, etc., as on the flagon.

In an old register mention is made of the Church plate (1690), December 9th. It then consisted of five pieces—two flagons, a large silver charger, a large silver chalice, and a large silver plate. They were doubly gilt, and engraved with the armoury of the Noels and Hicks; they had been "recast and dedicated to the use of the parish by the Hon^{ble} John Noel Esquire whom God bless" The total weight of these was 168½ oz. To these also belong a large pewter flagon. During the present century, between the years 1805 and 1821, the old plate given by the Hon. J. Noel, with the small silver plate, was wholly refashioned into its present shape. The present weight of silver is rather in excess of what formerly existed.

KETTON.—St. Mary.

The plate here consists of a cup, paten, flagon, brass alms dish, and a pewter plate.

The cup is 9¾ in. in height; the diameter of the mouth of the bowl is 4 in., of the foot 6 in.; the depth of the bowl is 3¼ in., and the weight 13½ oz. There are three Hall marks—(1) A diamond shield, mark illegible; (2) head in a pointed hexagonal; (3) an oblong octagonal, illegible. A fine bell-shaped cup with the leaf pattern; there is a handsome knop in the centre of the stem; the leaf pattern is repeated round the foot.

The paten is 7¾ in. in height, and weighs 4½ oz. There are five Hall marks—(1) I K. John Keith; (2) leopard; (3) lion; (4) L, London date letter for 1857; (5) Queen's head. It is quite flat, with a broad edge. It bears the inscription, "Presented to Rev. J. H. Noyes by some members of his family for the use of S. Mary's Church. Ketton, 1862."

The flagon is 13¾ in. in height; the diameter of the top is 3½ in., of the base 6 in., and of the broadest part 6 in.; it weighs 30½ oz. There are four Hall marks—(1) Queen's head; (2) E, the London date letter for 1840; (3) leopard; (4) lion. It is a plain tankard, with moulded lid, spout, and curved handle; the lid is surmounted with a cross.

The brass alms-dish is $16\frac{1}{2}$ in. in diameter; it is handsomely embossed.

The large pewter alms-dish, now disused, is inscribed, "Hoc offertorium Deo et ecclesie parochiali et prebendali beatæ Mariæ de Ketton dedicavit Tho^s Hewit anno salutis humanæ 1635."

LUFFENHAM, NORTH.—St. John Baptist.

The plate here consists of a cup, two patens, a flagon, and an alms-dish. The cup is 7 in. in height; the diameter of the mouth of the bowl is 4 in., of the foot $3\frac{1}{4}$; the depth of the bowl is 4 in. It is quite plain, and bears no inscription.

One of the patens is $3\frac{1}{2}$ in. in height; the diameter of the top is $10\frac{3}{4}$ in., and of the foot 5 in. On it is inscribed—"The gift of Bridget Barker to ye church of North Luffenham in the County of Rutland in ye year of our Lord 1687."

The other paten is 6 in. in diameter.

The flagon is 14 in. in height; the diameter of the top is 4 in., of the base $6\frac{1}{2}$ in.; it bears the arms of Robert Johnson, Archdeacon of Leicester, and Rector of North Luffenham about A.D. 1584.

The brass alms-dish is quite modern, 15 in. in diameter.

LUFFENHAM, SOUTH.—St. Mary.

The plate here consists of a cup, two patens, and a flagon.

The cup is silver gilt, $6\frac{3}{8}$ in. in height; the diameters of the mouth of the bowl is $4\frac{1}{2}$ in., and of the foot is $4\frac{1}{2}$ in., and the depth of the bowl is $4\frac{1}{2}$ in. There are four Hall marks—(1) (*See Old English plate* 319); (2) lion; (3) leopard; (4) ?

One of the patens fits the cup as a cover. The Hall marks are the same as on the cup.

The other paten is one inch in height; the diameter of the top is 6 in., and of the foot $2\frac{1}{2}$ in.

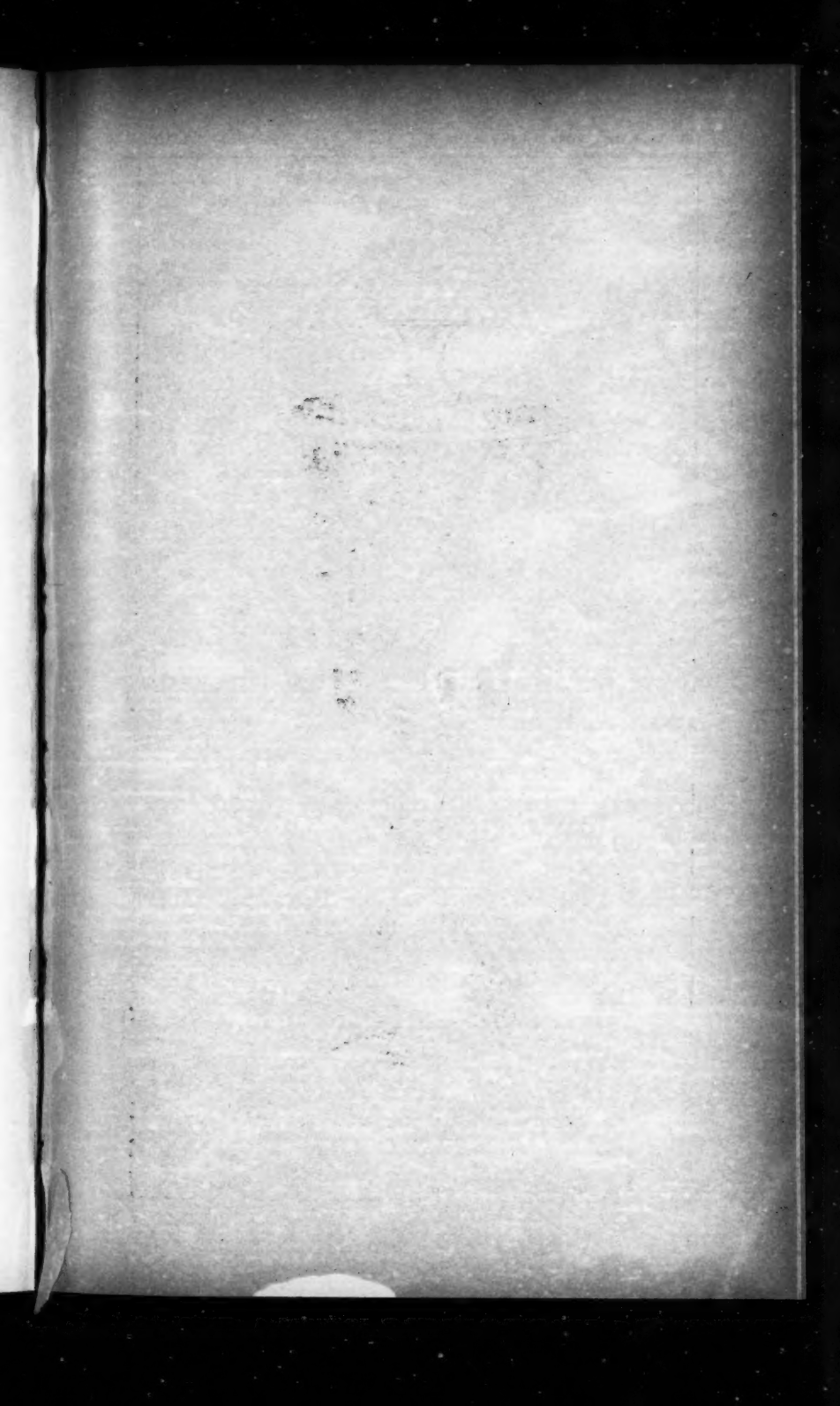
The flagon is $11\frac{1}{2}$ in. height; the diameter of the mouth is $5\frac{1}{2}$ in., of the foot $7\frac{1}{8}$ in. On it is inscribed—"The gift of Samuel Barker Esq^r of South Luffenham 1682" There are four Hall marks—(1) (*See Old English Plate*, 330); (2) a leopard; (3) lion; (4) F, the London date letter for 1683.

NORMANTON.—St. Matthew.

The plate here consists of a cup and paten.

The cup is $7\frac{1}{2}$ in. in height; the diameter of the mouth of the bowl is $3\frac{1}{2}$ in., of the foot 3 in.; the depth of the bowl is $3\frac{3}{4}$ in., and the weight is 8.12 oz. There are no Hall marks. Under the foot is engraved—"May 30 1620 e g^e e dott and halfe S 9 dwts. & halfe a graine." It has a straight-sided concave bowl. The stem has a small moulding for a knob, from whence it swells out to both ends. The foot is a high raised one.

The paten is one inch in height; the diameter of the top is 4 in., and of the foot $1\frac{1}{2}$ in.; it weighs 2.6 oz. It is plain with a flat edge, from whence the middle part is slightly sunk. On the foot are the



Rutland Church Plate.



CUP & PATEN. 1607.

TICKENDOTE.

sacred initials "I H S." It fits the cup as a cover with the foot downwards. There are no Hall marks, but the date is probably 1690, and most likely replaced a cover which was included in the weight of the cup.

The cup has been repaired under the bowl and foot.

PICKWORTH.—All Saints.

The plate here consists of a cup, paten, and alms-dish, all quite modern, and of silver.

The cup is 6 in. in height, the diameter of the mouth of the bowl and of the foot is 3 in. and the weight 10 oz. On it is inscribed, "Pickworth, Rutland. The gift of Richard Lucas, Rector," 1820.

The paten is 2 in. in height, the diameter of the top is 6 in., and of the foot 2 in., and it weighs 8 oz. It bears the same inscription as the cup.

The plate is 6 in. in diameter, and weighs 6 oz., and also bears same inscription as the cup and paten.

RYHALL.—St. John Evangelist.

The plate here consists of a cup, two patens, and a flagon.

The cup is $7\frac{3}{4}$ in. in height, the diameter of the mouth of the bowl is $4\frac{1}{2}$ in., of the foot 4 in., the depth of the bowl 4 in., and the weight 15 oz. avoird. There are four Hall marks—(1) maker's mark indistinct; (2) leopard; (3) lion; (4) B, the London date letter for 1639. It is a plain bell-shaped cup, with stem splayed out to base direct from under the bowl, without a knop. Under the base is inscribed—"The Cupe and Couer doth belonge to the Parish of Ryhall in Rutlandsher 1640 *"

The two patens are each $3\frac{1}{2}$ in. in height, 9 in. in diameter at the top, $5\frac{1}{2}$ in. at the base; one weighs $13\frac{1}{2}$ oz., and the other 14 oz. avoird. They have four Hall marks each—(1) RI; (2) f, the London date letter for 1781; (3) lion; (4) leopard; and the inscription—"The gift of Elizabeth Watson, spinster, to the Church of Ryhall, 1781," round the rim.

The flagon is 13 in. in height, the diameter of the mouth is $4\frac{1}{2}$ in., of the base $6\frac{1}{2}$ in., of the broadest part $6\frac{3}{4}$ in., and the weight 52 oz. avoird. There are four Hall marks—(1) TW; (2) lion; (3) leopard; (4) f, the London date letter for 1781; and the inscription—"The gift of Elizabeth Watson to the Church of Ryhall, 1781," round the underside of the base.

TICKENCOTE.—St. Peter.

The plate here consists of a cup, two patens, and flagon.

The cup (Plate XIV.) is 8 in. in height; the diameters of the mouth of the bowl and of the foot are $3\frac{1}{2}$ in.; the depth of the bowl is 4 in., and it weighs 7.9 oz. There are four Hall marks (1) Lombardic K, in a plain pointed shield, the London date letter for 1607; (2) lion; (3) leopard; (4) looks like part of a V, but almost illegible. It is gracefully proportioned, with straight sides;

three bands of horizontal lines and diagonals intermediate, fleur de lys above and below the bands placed alternately; round the cup, between the first and second bands, is inscribed, "TICKENCOTE IN THE COVNTIE OF RVTLAND;" underneath the bottom of the base is, "TOW P^m GIVEN BY IOHN WINGFIELD AND M^r GARRETT HIS WIFE ANNO 1608. The arms are those of the Wingfields. *Argent* on a bend *gules*, cotised *sable*, three pairs of wings conjoined of the field.

The first paten (Plate XIV.) which fits the cup as a cover is $1\frac{3}{4}$ in. in height; it weighs 3 oz. 3 dwt. It is ornamented as the cup.

The other paten is quite plain, 8 in. in diameter, weighs 8 oz $2\frac{3}{4}$ dis. On the underside is inscribed, "The gift of John Wingfield, Esq., and Eliz. his wife to ye parish Church of Tickencote, in ye County of Rutland, on ye 25th day of December, 1712."

The flagon is $9\frac{1}{2}$ in. in height; the diameter of the top is $3\frac{1}{2}$; of the base $4\frac{3}{8}$; and the weight 28 oz. There are four Hall marks (1) R, the London date letter for 1712; (2) Brit.; (3) lion; (4) ? WA. It is a plain tankard with handle, lid, and thumbpiece. It bears the inscription on the belly, the same as on the paten described above.

John Wingfield was the first of the name who owned Tickencote Manor and advowson. He was the second son of Robert Wingfield, Esq., of Upton, county Northampton, by Elizabeth, daughter of Richard Cecil, Esq., and sister of William Cecil, Baron of Burleigh. His wife was Elizabeth, daughter and heiress of Margaret, wife of Paul Gresham, Esq., and Lady of the Manor of Tickencote. His son and heir, Sir Edward Maria Wingfield, was baptized September, 1608 (had this event anything to do with the gift of the cup to the church?).

This John Wingfield was great-great-grandson of the donor of the cup, and Dorothy, daughter of Sir Thomas Mackworth, of Normanston. Elizabeth, his wife, was daughter and co-heiress of Sir John Oldfield, of Spalding, county Lincoln.

TINWELL.—All Saints.

The plate here consists of a cup, two patens, a flagon, and two pewter plates.

The cup is 8 in. in height, the diameter of the mouth of the bowl and of the foot are 5 in., and the depth of the bowl is $4\frac{1}{2}$ in.; it weighs 32 oz. avoird. There are four Hall marks—(1) o (?) the London date letter for 1809; (2) lion; (3) leop.; (4) ? some animal or bird. It is quite plain, like an ordinary goblet. It was regilded about fifty years ago.

The paten, which bears the same Hall marks as the cup, is 3 in. in height, the diameter of the top is 6 in., and of the foot 3 in. It was presented by the Rev. Charles Arnold, M.A., Hon. Canon of Peterborough.

The other paten is one foot in height; the diameter of the top is 8 in., and of the foot 6 in. It is quite modern of base metal; and circular in form, with irregular edges ornamented with leaves and flowers in relief; the bottom is ornamented with a fancy pattern.

The flagon is 9 in. in height; the diameter of the top is 4 in., of the base is 5 in.; it weighs $32\frac{11}{16}$ oz. avoird. It has the following marks in old English:—J D & S. E P It is of base metal. On it, within a glory, is I H S. ⁵² It was presented to the parish by the Rev. John Escourtgate, formerly curate of Tinwell, in 1869. The two pewter plates are 9 in. in diameter.

TIXOVER.—St. Mary Magdalen.

The plate consists of a cup and paten.

The cup is $4\frac{3}{8}$ in. in height, the diameter of the mouth of the bowl is 3 in., of the foot $2\frac{3}{4}$ in., and the depth of the bowl $2\frac{3}{8}$ in. There are four Hall marks—(1) P, the London date letter for 1770; (2) leap. cr.; (3) lion; (4) I x M, the initials of the maker, Jacob Marshe, Ent^d 1744. *Old English Plate*, 347.

The paten is $1\frac{1}{4}$ in. in height, the diameter of the top is $5\frac{1}{8}$ in., and of the base $4\frac{1}{4}$ in. There are four Hall marks—(1) M, the London date letter for 1767; (2) lion; (3) cr. leap.; (4) T R.

WHITWELL.—St. Michael.

The plate here consists of a cup and cover and a paten.

The cup is 6 in. in height, the diameter of the mouth of the bowl is 3 in., of the foot $2\frac{1}{2}$ in., the depth of the bowl is $3\frac{1}{8}$ in., and the weight $5\frac{1}{2}$ oz. There are four Hall marks—(1) fleur-de-lis in shaped shield, *Old English Plate*, p. 309; (2) leap. cr.; (3) lion; (4) n, in pointed shield, the London date letter for 1570.

The cover is $\frac{3}{8}$ of an in. in height, diameter of the top $2\frac{1}{4}$ in., of the foot $1\frac{1}{4}$ in., and the weight 2 oz.

The paten is 6 in. in height, the diameter of the top is $2\frac{1}{4}$ in., and of the foot $1\frac{1}{4}$ in., and the weight $6\frac{1}{4}$ oz. There are four Hall marks—(1) lion; (2) Brit.; (3) WB; (4) C, the London date letter for 1718. The lion is also stamped on the outside of the foot. In the centre is engraved this coat of arms:—



Query: ARMS OF NORTH, EARLS OF GUILDFORD.

(To be continued.)

Recent Roman Discoveries in Britain.

BY W. THOMPSON WATKIN.

THE discoveries of Roman remains in Britain, though more or less taking place almost every day, are like all sublunary things, liable to variation. Sometimes they come upon us with a rush, at others we have long to wait for them. Their course recently has been of a moderate character, as far as reported.

Perhaps that which has been most extensively noticed was the finding of a leaden coffin at Plumstead, Kent, about 30 yards from the main road leading from that place to Bexley Heath, during excavations for the foundations of some new houses, at a place called "King's Highway." It was found at 2 ft. 8 in. from the surface, was 6 ft. long, 14 in. wide, 1 ft. deep, and of uniform width from one end to the other. The lead of which it was composed was $\frac{3}{8}$ of an inch in thickness, cast plates, and the lid was not soldered down, but lapped over the coffin about 1½ in. all round. There were no signs of any inscription, but a cross saltire within a square border was scratched upon it. By the direction of the local police inspector (Newman) the coffin, which contained the skeleton of a young female 25 to 30 years of age, was taken to the mortuary at Plumstead Churchyard. The owner of the land in which the coffin was found presented it to the Maidstone museum, and the skeleton within to a local surgeon. But on attempting to remove them, opposition was offered by the vicar (a Mr. M'Allister) who, asserting that it was his duty to give the corpse (!) decent burial, refused to give permission for the removal of either, and insisted on their re-interment in the churchyard. This I believe has been carried out. No articles were found in the coffin, but as urns and bones have since been found in the immediate neighbourhood, the spot was no doubt a Roman cemetery.

At Farmborough, in Somerset, another Roman interment in a leaden coffin has occurred. It was found by a man ploughing, in October last, and was formed, like the Plumstead example, of cast plates. It was enclosed in a stone sarcophagus, lying N. and S. Neither sarcophagus nor coffin bore any inscription, and were perfectly plain.

At Bainesse, near Catterick (Yorkshire), the foundations of Roman walls, fragments of pottery, a *denarius* of Vespasian, two bronze coins of later date, and a very perfect and beautiful bronze balance (steelyard type), have just been found in excavating for a sunk fence round a garden. The balance has three suspending hooks, and gradations on three sides of the bar. The counterpoise has disappeared. The site was probably a villa belonging to some one in authority at Catterick, the *Cataractonium* of the Itinerary and Ptolemy.

For some years occasional discoveries of Roman remains have been made at Poole's Cavern, Buxton, and on the 8th January these

were added to by the finding of a bronze *armilla* (bracelet), a fragment of Samian ware and Roman black pottery, mixed with charcoal, human bones, and teeth of the wild boar. The find is interesting, as showing that the cavern was a place of refuge in Roman times.

Brayley and Britton, in their "History of Surrey," state that numerous Roman flue tiles and roofing tiles, one of which bore an inscription, were found during repairs at Ashstead Church. They considered it as built partly from the ruins of a Roman villa. A Roman road has since been traced by the side of Ashstead Park, in which the church stands, and in November last workmen found three human skeletons by the Roman road-side, buried some 12 or 14 in. beneath the surface, probably the remains of some of the occupants of the villa, the Roman interments being (except in the case of private cemeteries) generally by the road-side.

At Lincoln, in January, there was discovered the southern portion of the portico of a large Roman building in Bailgate; the eastern and northern portions of which were discovered in 1879. The workmen first came upon

"The base of a double column at the south-east corner," which "differs from that at the north-east corner," in the respect "that the line of axis of the two conjoined columns is varied in direction, viz., at the north-east corner the axis is east and west, and at the south-east corner the axis line is north and south. The conjoint columns at the south-east corner appear to be fixed together in precisely the same manner as those at the north-east corner, viz., by hollowing out and cutting away so much of one column as to allow of the other fitting very closely into it. Several of the mouldings of the bases are very perfect in section, and every care is being taken to preserve them from injury."

We can hardly yet pronounce decisively upon the nature of this large building, but further discoveries are certain eventually to be made, which will give us the clue.

Whilst restoring the church of Cliburn, in Westmoreland, there have been found, built into the edifice, two Roman inscriptions, both fragmentary. Of the first enough remains to show that it commemorates the restoration of a bath, by the soldiers of two *alae* (at least), viz., the *Ala Petriana*, and the *Ala Sebusiana*, the latter being the second *ala* of the Gauls, which at one time garrisoned Lancaster. Unfortunately, the stone does not enable us to gain any further information of the station *Petriana*, the site of which has not yet been finally determined, though I have a strong suspicion, as frequently expressed in the *Archæological Journal* and elsewhere, that it was at Hexham. The second stone is the left-hand (proper) half of a noble Roman altar, 4 ft. 3½ in. high, but the inscription has been so much erased that with the exception of the word DEDIT near the close of the inscription, and a stray letter here and there, nothing is legible. These inscriptions probably came from the large station at Kirkby Thore, which is only two miles distant to the east, and which from tombstones and inscriptions found there we know was garrisoned by cavalry.

At the station of Birrens (*Blatum Brigium*), in Dumfries-shire, there has been recently found, so Mr. Robert Blair informs me, a small altar, only 10½ inches high, inscribed:—

FORTV
NAE.VO
TVM.

i.e., Fortune. Votum. "To Fortune. A vow." No dedicator's name appears, and as the altar is probably a "household" one, it was given in fulfilment of a vow by the owner of the domicile to which it belonged. A fragment of an inscribed slab, bearing however only a few letters, has been found at the same place.

Fragments of a tessellated pavement, which does not however appear to have been of a very ornamental pattern, have also been recently found beneath the site of the church of St. Matthew, Friday Street, in the city of London, taken down a few years since.

The last discovery to be named is virtually the extension of one made one hundred and sixty years since, and before describing it, a reproduction of the original account of the first discovery (hitherto unedited) seems necessary. In an old "Register Book" of the Society of Antiquaries, under the date of February 12th, 1735-6, the following communication is ordered "to be registered."

"SOME ACCOUNT OF A ROMAN TESSELLATED PAVEMENT AT WELL, FOUR MILES SOUTH EAST OF BEDALL IN HANGWEST WAPENTAKE IN THE NORTH RIDING OF YORKSHIRE.

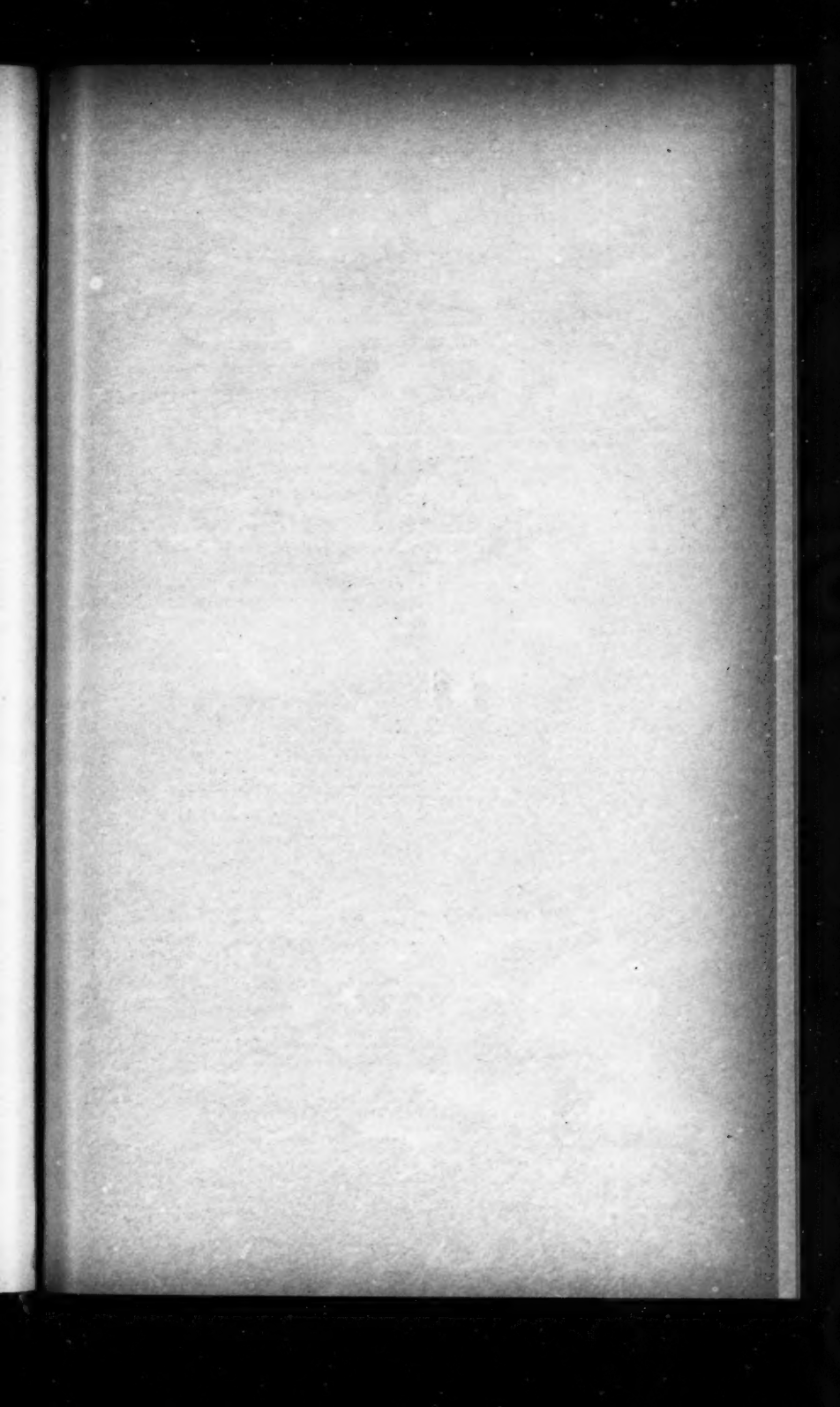
"Communicated by Samuel Lethieullier.

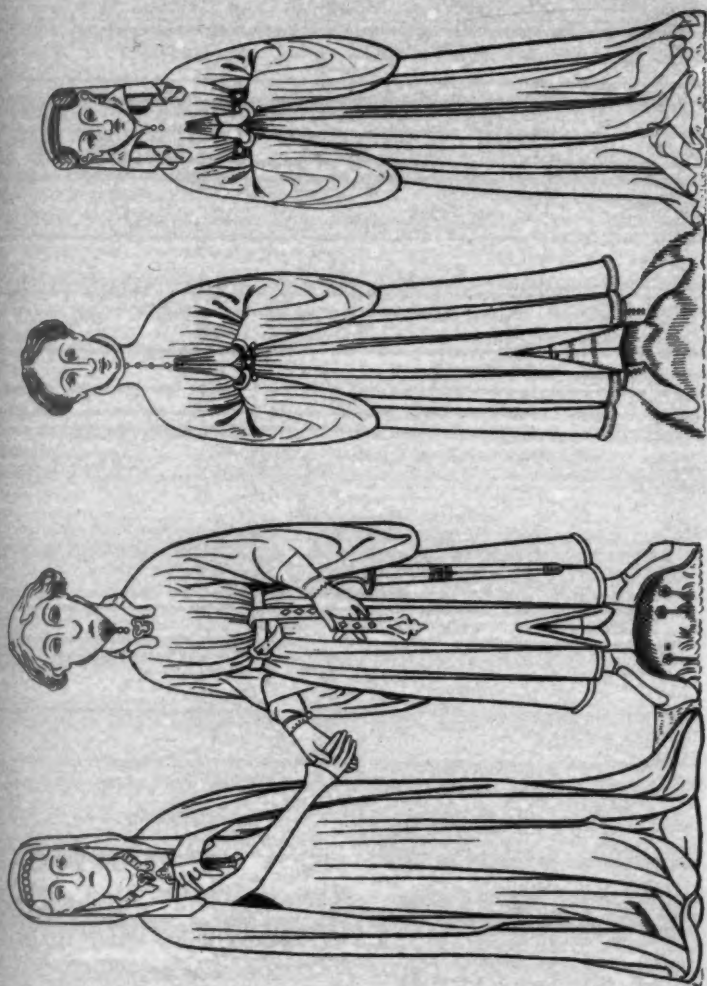
"Feb. 12 1735.

"This pavement was discovered in March 1725/6; it lay on the head of a bank or breast which keeps up a head of water to turn an overshot mill. It was about 3 feet under the surface and covered with a white plaster full an inch thick which was no doubt intended to preserve it. This plaster being removed, the tesserae appeared, firm and compact, and their colours as fresh as if new laid. How far it extended in length the person who took the drawing would not absolutely determine, having time to open only a small piece of it, but he imagines it run the whole length of the bank which was about 8 yards, its breadth where it was opened was only one yard, the rest probably dug away when the milldam was made; just above this pavement a beautiful spring gushes out, the quantity of water is sufficient immediately to turn the mill below it.

"At less than 20 yards distant from the forementioned pavement, at the foot of a small descent, about 2 feet under the surface, several small squares of different coloured marbles have been dug up, and are still frequently turned up, by the plough. It's apprehended these formed another pavement. Great quantities of old dried oyster shells are dug up at both places, this is the more remarkable as I particularly observed the same thing both at the pavement which was discovered in Lord Tilney's park at Wanstead in Essex and at that in Mr. Popham's park at Littlecoat in Wiltshire. I can hear of no coins found near this place: only they have a report that a labouring man found a great deal of gold there, not long before this pavement was discovered: it is certain that his circumstances mended on a sudden, but he has kept the secret to himself. Roman coins have been found in other parts of the village, and I am informed there are visible remains of antiquity, both in and near the place. The Roman road going from Isaurium to Cataractonium, passes near Well, leaving it a little to the west, and another branch going due west passes either through or very near it. The estate where this pavement was found did belong to Charles Cecil Esq of Snape Hall and is now the Earl of Exeter's.

"The person who took the drawing was again at Well in 1725, when he found the whole pavement dug up, and destroyed so that nothing of it is now to be seen."





ROBERT & ADE DE HAITFIELD, DWISTON, YORKS. (1405)

JOHN & JOAN URBAN, SOUTHFLEET, KENT. (1420)

I have given the extract, despite its faulty orthography, *verbatim*. Gough mentions this pavement in his *Camden*, but gives the date erroneously as 1763, whilst Lethieullier died in 1760. It has often since been mentioned in topographical works on Yorkshire, and I suspect some portion of it was opened again in 1859, for in *Murray's Handbook for Yorkshire*, p. 315, when the church at Well is under description, it is said :—

"On the floor adjoining (the tomb of Lord Latimer) is laid a square with border of tessellated pavement from a Roman villa discovered here in 1859, the rest of the villa remains under the sward untouched."

But at the close of last year (1886) further excavations were made at Well, the property being owned by Sir F. Millbank, and the first results were to lay bare a chamber about 15 feet square, with a perfect, but plain, tessellated pavement. Plastered walls about one foot high remained all round, and a large rounded fillet of red cement, as hard as when made, fills the angle between the floor and the wall all round. The presence of an outlet pipe and drain, the absence of any doorway, and the watertight arrangement effected by the cement, seem to indicate that the chamber was a bath. No hypocaust has yet been found, but from the presence of round tiles, such as the pillars of hypocausts are frequently built of, in the soil around, it is thought that one will eventually be found. Other rooms are being laid bare. I have taken the account of these excavations from the last part of the *Journal of the British Archaeological Association*.

On some Brasses illustrating Civilian and Female Dress.

BY RANDALL DAVIES.

THE four brasses here engraved are chosen on two accounts. They are not remarkable ones, but they are some of the few that have never been engraved before, and they are very fairly representative of the periods to which they belong.

The engravings are from photographs of my rubbings, taken by Dr. Royston Fairbank, one of the local secretaries of the Yorkshire Archaeological Society, to whom I am also indebted for the rubbing of the brass at Owston, Yorkshire.

This is the oldest of these four, and commemorates Robert de Haitfield and Ade his wife (Plate XV.). She died in 1409, at which date the brass was probably engraved. Robert died in 1417. There is an inscription at the feet in French.

This differs in one or two respects from the conventional brass of the period, although it gains rather than loses by the departure. The arrangement of the hands is much more easy and simple than most of the examples we have, though they are few, of the kind. The wife is on the dexter side, which is the exception rather than the rule.

I have heard that this signifies that she is an heiress, though I believe the suggestion is as frivolous as that the position of the pulpit on the north or south side of a church depends on whether it is a vicarage or rectory.

Again, there are several points in the dress that render these figures interesting:—the collars of SS., both fastened by a trefoil, but without any pendent badge; the anelace, suspended on the left side by a lace from the girdle to the pommel; and the frilled sleeves of the husband. Altogether it is an interesting, though not a fine example.

The second is of the same character, though of a little later date. It is that of John Urban, Esq., and Joan his wife, 1420, at Southfleet, Kent. (Plate XV.) The figures are slightly larger than those at Owston, being about two and a half feet in length. There was formerly a cross between them, but it is now lost. Conventionality is here rigidly observed, though there are some peculiarities in dress. The lady's collar resembles that at Spilsby, Lincolnshire, but altogether the figures are very like those at Beddington, Surrey, of Nicholas Carew and his wife, 1432, and seem to have been engraved somewhat later than the date assigned to them.

A fee, by the way, of 6d. is charged for rubbing at Southfleet. This is not at all unreasonable, as there are two other very good brasses in the church, and besides that it is very convenient for Londoners, so that, as at Cobham, the attendants have a good many calls on their time. But at Sawbridgeworth, Herts., after walking ten miles to get there, I was told that I had to pay 5s. before rubbing any of the brasses. I don't think this is at all fair.

The third figure is from West Peckham, Kent. It is about a foot and a half in length, and is to the memory of Elizabeth, wife of William Culpeper. (Plate XVI.) He died in 1417, but the date of Elizabeth's death is left unfinished on the inscription, being only cut as far as MCCCCLX—.

This would lead us to suppose that the brass was executed *before* 1470, or a second X would have been cut.

The costume—especially the head-dress—resembles that in the brasses of William Cheyne's two wives at Blickling, Norfolk, 1482, or that of Lady Say, Broxbourne, Herts., 1470. Anyhow there is no other instance of this "butterfly" head-dress before 1470—at all events not in profile. There is one instance at Latton, Herts., 1465, but it is hardly the same thing, and is a front view. The "butterfly" head dress had always to be depicted sideways, so as to display its beauties to their full extent. We must, then, assign to this example the date 1469.

Haines makes no mention of it at all, but it is noted in the *Antiquary*, February, 1882, page 88, by Mr. Herbert P. Horne, to whom I am indebted both for the information and the rubbing from which the engraving is taken.

The last is Anne, wife of Thos. Thompson, in Bearden church, near Bishop Stortford, in Essex, 1607. (Plate XVI.) The two figures, together with those of nine sons and four daughters, used formerly to



ELIZABETH CULPEPER. (c.1489)
WEST PECKHAM, KENT.



ANNE THOMPSON. (1607)
BEARDEN, ESSEX.

be on tomb in the north transept, but are now within the altar rails. The lady bears so close a resemblance, in the treatment of the dress and of the feet, to that of Aphra Hawkins, 1605, at Fordwich, Kent, figured by Haines, that we may well suppose they were executed by the same artist. In the handsome "forepart" we have a good specimen of some of the "fegory" materials so often alluded to in inventories and wills of the time.

It is interesting to me that at Bearden I met the late Rev. H. Addington. He came over from Henlow to rub this brass, which, he told me, was as far as he knew, the only one in England that he had not already rubbed. It was only a few weeks afterwards that I heard of his death.

On the Discovery of Skeletons at Overton Hall, Ashover.

BY REV. CHARLES KERRY.

DURING the course of the extension of the lawn on the south east side of Overton Hall, in the beginning of the month of February, 1887, and whilst digging out the ground for the foundation of a new boundary wall, the workmen came upon several human skeletons about fifteen inches beneath the surface: four of them lay with their feet to the east, and one with its head to the south.

The site of these interments is marked by an angle in the new wall on the rising ground a little above the gateway. Measuring from this angle, the first skeleton lay exactly four feet to the south-west, the wall line crossing the breast. Again, at a distance of seven feet six inches from the last, and to the south-west of it, lay two skeletons, one apparently placed on the top of the other; their heads lying over the feet of a fourth skeleton, whose grave was coincident with the foundation line, the three former lying with their feet to the east and the latter with its head to the south-west.

Close by the head of the last, and exactly five feet from the double interment, were found the feet of a fifth skeleton, lying with its head to the west, entirely within the new enclosure. The bones of this last were taken up by myself, after the soil had been most carefully removed to show the form of its deposition.

In the first place it would seem to have been buried in too short a grave, the head lying forward over the breast, and, singularly enough, turned quite round, the back part of the skull appearing uppermost, whilst beneath it, over the left shoulder, the lower jaw projected at an angle of about 45° from the head line.

The body appeared to have been buried on its left side, because the right lower arm crossed the pelvis and the two hands were in contact below the left hip. This mode of interment will probably account for the position of the head, the remainder of the body having been forced on its back by the weight of the soil at the filling

in of the grave. The lower part of the spine was curved upwards, as though by a clod of earth beneath it. The extreme length of the thigh-bone was exactly sixteen inches, and the circumference of the skull twenty-two inches and-a-quarter.

The bones may be said to be almost in the last stage of decay, for it was hardly possible to raise one from its bed without a fracture. Happily the teeth were in an excellent state of preservation, and there did not seem to have been one missing in the jaws I examined. They were all sound and without any signs of decay, but the molars were worn down almost level with the gums: the top surfaces were quite flat, but the margins rounded off as if with some small lateral movement in mastication. It is from this condition of the molars that we are able to form an estimate of the approximate age of interment. The very same features are always observable in the teeth of the pre-historic occupants of the earlier tumuli in this country: and they afford unmistakable evidence of the rough and gritty nature of the food they were driven at times to use. The old handmills, as late as the period of Roman occupation, were mostly composed of friable gritstone, much of which must have mingled with the flour in the act of grinding, and as roots formed no inconsiderable article of food in those early times, the worn condition of the teeth may easily be accounted for: in fact they are a certain indication of a stage of civilization very far removed from the present.

Beneath the skeleton which I exhumed were found fragments of sparkling grey, as well as of white lead ore, and this undoubtedly helps us to the true solution of these isolated interments. They are obviously the bodies of lead workers who toiled on the Overton Hills during the Roman occupation of this country, and this plot appears to be one of those cemeteries referred to in the first volume of Glover's *History of Derbyshire* (p. 71), where he writes:—"In the neighbourhood of the mines are to be traced the remains of Roman Stations, houses, and *burial places*."

Gleanings from Close Rolls of Henry III.

BY JUSTIN SIMPSON.

(Continued from page 49.)

Apl. 11 (Windsor). The King commands Hugh, son of Reynor de Stamford, to have 3 good blankets (*blaunchettas*) and 3 good haubergets (*haubergettas*) made and dyed without delay. Similar command to Walter and Henry de Tikincot, of Stamford, and also to Robert, son of Richd. de Northampton, for 4 blankets. On the 16th the King grants to the Dean and Chapter of St. Mary, Lincoln, timber in Baunefeld wood for the works of their church at Lincoln. Also same day (at Windsor) the King assents to the election of R. Grosseteste (Archd. of Leicester) as Bishop of Lincoln, and commands J(oceline), Bp. of Bath, to give him seisin of lands, and similar command to Ralph de Warevill and John de Burgo; also J.,

Bishop of Bath, is commanded to come to the King to deliver to him the castles of Lafford, Newark, and Bauneberg, to be delivered to the said elect of Lincoln.

Apl 19 (Westminster). The Sheriff of co. Linc. has the royal command to cause the liberties contained in the King's charter to the Abbot and Canons of Topholme to be observed. [This abbey of Premonstratensian Canons was founded temp. H. 2 by two brothers, Alan and Gilbert de Nevil, and dedicated to the Blessed Virgin, say Dugdale and Tanner; Leland, however, say the first founder was "Ranulphus de Neville, D. de Raby" (*Collect. Vol I., p. 92*).].

May 10 (Canterbury). Bailiffs of Boston are commanded to arrest all merchandise found in their port belonging to merchants of Normandy, as merchants of Boston and other places have been arrested, with their merchandise, and imprisoned by the Bailiffs of the King of France. On the 14th, the King (at Westminster) commands the Bp. of Lincoln and others to arrest all merchandise belonging to merchants in France in their town, as merchandise (English) had been arrested in parts of Anjou by the bailiffs of the King of France. The same day the King granted to R., elect of Lincoln, 10 Bucks in Rockingham forest against the feast of his consecration, also, same day, the Sheriff of co. Lincoln commanded to prohibit the market which Grace, widow of Br. de Insula, has set up at Scaleby from being held (another writ dated 4 Aug. following) to the detriment of the Bp. of Lincoln's market at Linc.

William, son of Jordan, attorney of Matilda his wife, *v.* Alice, dau. of Matilda, concerning land in Boby, Linc.

May 18 (Westminster). Sheriff of Lincs. is commanded not to annoy the tenants of the Honor of Richmond contrary to their liberties, and to restore to Alex. Bacun, to whom the King has committed the custody of the Honor, 50s. which he took from the soke of Geyton. The King also gave to the Constable of Rockingham Castle (Willm. de Ral.), 6 oaks in the forest to repair the bridge of the castle.

June 8 (Windsor). The king granted the 100 solidates of land in Waltham (Lincs.) which he had formerly granted to John de Dinar to the brethren of Ospring hospital.

July . . . Pardon of £96 13s. 4d. to Hugh Wallis, Archd. of Wells,) late Bp. of Lincoln, of the fine for being quit of sending knights into Wales in the war between the King and R., Earl Mareschall.

July 8 (Westminster). The King granted 25 oaks in the forest of Clive and elsewhere to Nicholas de Nevill for the fabric of the tower of his church at Falmeresham, (? Felmersham, Norf.)

July 7 (Westminster). Sheriff of co. Lincs. is ordered by the King to cause a perambulation to be made between the Abbot of Burgh's (Peterboro') land in Turleby and the land of Hugh Wak in Brunne (Bourn).

In Aug. following is recorded the appointment of Roger de Nevill and Richard, son of Umphrey, as attorneys to the Abbot.

(*To be continued.*)

Quarterly Notes on Archæological Progress and Development.

DURING the past three months the adventures of a ROMAN LEADEN COFFIN, found in Kent, have attracted much attention, and created no little amusement. London "dailies" and Kentish local prints have inserted many letters and short articles respecting the matter. Even *The Guardian* and the *Law Journal* have dealt at large with the subject. Probably the ancient Roman in life never made so great a stir in the world as the remains have now done. The coffin was found at East Wickham, near Woolwich, on the land of Mr. W. G. Dawson, whose men dug it up intact. From its perfect state of preservation its great antiquity was not at once understood, and it was sent into Plumstead to be deposited in the mortuary there until the coroner could summon a jury to hold an inquest upon the body within the coffin! Meanwhile Mr. Dawson sent to the local secretary of the Kent Archæological Society, Mr. F. C. J. Spurrell, of Belvedere, asking him to examine the coffin. He at once recognised it as an ancient Roman coffin, 6 feet long, by 15 inches wide, and 15 inches deep. The common beaded moulding surrounded the lid, but at the head there was incised, apparently with a knife, a saltire within an oblong or square. This has been misnamed a Christian cross. The coroner having relinquished his idea of holding an inquest, Mr. Dawson offered the leaden coffin to Mr. Spurrell for the Kent Archæological Society's Museum, but meanwhile the Rev. J. McAllister, vicar of Plumstead, insisted upon burying it in consecrated ground. Nothing would deter the reverend gentleman from his purpose; so, in an unknown spot of the Plumstead burial ground, lies buried the coffin which was found in the parish of East Wickham, upon the private property of Mr. Dawson, who gave the coffin to the Kent Society's Museum, through the local secretary, Mr. Spurrell. Appeal was made to the Bishop, whose legal advisers state that a Faculty may be sued out in the Rochester Chancellor's Court for exhuming the coffin, or the Home Office may be moved in the matter. It is, however, not thought worth while to put the lawyers to work upon the business. The Society of Antiquaries discussed the matter in February, and it is expected that *The Graphic* may give a sketch of the coffin, as the drawings were taken to that paper's office from Burlington House by Mr. Geo. Payne, F.S.A.

DURING the month of February another "DENE-LIDE," or ancient well-like sinking through the chalk was discovered on Frindsbury Hill, near Rochester, in the brickfield of Mr. Richard West. The shaft descends about 52 feet below the original level of the soil. At that depth the lateral workings through the chalk commence; on the bottom are quantities of small bones, skulls of goats, and smaller creatures. In the sides of the shaft, holes were found, by which one of the workmen easily ascended the entire height from the bottom to the top. These holes are small at the bottom, and form a sort of ladder, but towards the top, as the shaft widens, the holes become much deeper, so as to admit the entire fore-arm of a climber. This adjunct of the shaft is not common in the many dene-lides already known on the Kentish banks of the Thames and Medway.

IN Frindsbury parish there is a fragment of a good old red brick mansion called QUARRY HOUSE, which has been engraved in *The Builder*. The date of the house was much disputed. Some architects attributed it to the reign of Henry VIII., others to that of Elizabeth, but in the sixteenth volume of *Archæologia Cantiana*, Canon Scott Robertson asserted that it was rather Jacobean than Elizabethan. During the past three months Mr. A. A. Arnold, of Rochester Precinct, has discovered the ancient rent rolls and surveys of the estate on which this house stands. From these, which he will print in the next volume of *Archæologia Cantiana*, it is made evident that the Quarry House was built by Thomas Thompson, gent., between 1616 and 1622.

AMONGST other subjects of archaeological interest from KENT, it may be mentioned that at Milton, near Sittingbourne, two well preserved coins have recently been found. The oldest is one issued by Charles the Bold, of Burgundy; the other is an interesting and rare specimen of the money of Alsace and Lorraine, dated 1601. It was issued by the Cardinal of Loraine, Landgrave of Alsace, whose effigy is well figured.

A picturesque old Kentish Manor House, with many gables, will shortly disappear from the suburbs of Maidstone. It is that of Great Buckland, which is far too dilapidated to admit of its being repaired by its present owner, Mr. Balston.

The Kent Archaeological Society's Annual Meeting is to be held at Tonbridge in July, when excursions will be made to Goudhurst, Horsmonden, and that neighbourhood.



THE DERBYSHIRE ARCHÆOLOGICAL AND NATURAL HISTORY SOCIETY held their Annual Meeting last February, Lord Waterpark in the chair. After the report was adopted and the formal business for the year transacted, papers were read by Rev. Charles Kerry, on a Babington Tomb, at Ashover, with a palimpsest brass, and by Mr. R. C. Hope, F.S.A., on Holy Wells. The Society has now issued its ninth volume of transactions, which is of its usual diversified and strictly local character, and profusely illustrated. The chief papers are a continuation of the calendar of Derbyshire Fines, notes on Old Lead Work, some account of Old English Earthenware recently found in Derbyshire, and a very full account of the recent important and varied discoveries on the site of the Norman Castle of Duffield.



As supplying another link in the chain of evidence as "to the surname of BRUSHFIELD" (*Reliquary*, XXVI., 121—128), allow me, says Dr. Brushfield, to call attention to the following entry in Yeatman's *Feudal History of the County of Derby*, section 2 of vol. 1, recently published:—"Thomas Brightrychfeld, of Brimington, yeoman, 13s. 4d., Eyam." (p. 500.) (In the index it appears as "Britychfeld.") This is a transcript from an inquisition taken at Ashbourne (one of seven in the County of Derby), for the purpose of ascertaining the subsidy from the knight's fees for the defence of the realm. Writ dated 12th April, 9 H. VI. (1431.)



It is a pleasure to note here the successful accomplishment of the really careful restoration (or to use Mr. Newton Mant's term, "reparation") of an old parish church. The picturesque CHURCH OF CLAINES, near Worcester, has been in the hands of Mr. Aston Webb for some little time, and was re-opened last February. It had been exposed to the most ruthless vandalism somewhat less than a century ago, when among other enormities, a fine 15th century screen was cut up for the purpose of making platforms for new galleries. In the course of the recent alterations, a number of 15th century tiles were disinterred, and these have been used to partly face one of the walls. The tiles bear the arms of Spencer, Beauchamp, Clare, St. John, Talbot, and the Abbey of Gloucester, and are very similar to some in Tewkesbury Abbey. On the flat plaster being removed, the old trussed roof of the nave was found to be in a good state, and has been retained. The tomb of John Porter, "which was a lawyer," dated 1577, has been re-instated in the south chancel aisle, from which it was removed to the outside of the church some fifty years ago. It has a finely sculptured recumbent figure, showing with much minuteness the civilian costume of the period. A Norman chapel was erected here about 1100, and it sufficed for the population until the first half of the 15th century, when a larger church took its place. Claines was a chapelry of St. Helen's, Worcester, until 1218, when it was first constituted an independent parish. Since that date, owing to the expansion of the city of Worcester, Claines has become the parent of four other parishes, and in part of a fifth. When the church was built in the 15th century, the masonry of the old Norman chapel was used in the foundations, and amongst the most interesting of the recent discoveries were some of the fragments of the first building, consisting of parts of a pillar with its base and capital, and of well preserved and characteristic mouldings of a Norman doorway. These remains have been placed in a niche in the tower. The vicar, the Rev. A. S. Porter, F.S.A., it to be congratulated on the successful accomplishment of this necessary work.

THE printing for the Cumberland and Westmoreland Archaeological Society of John Denton's MS. "HISTORY OF CUMBERLAND" is very nearly completed, but it will not yet be issued to the members. The editor has had no less than nine different copies to collate, including the beautiful one from Scaleby Castle, known as "The Gilpin-Denton MS.;" another (the property of the editor) known as "The Milbourn-Denton MS.;" one lent by Queen's College, Oxford; another by the Society of Antiquaries of London; one in possession of the Dean and Chapter of Carlisle; one belonging to Mr. Browne, of Tallentire, in the handwriting of Relph, the Cumberland poet, etc. The editor has been unable to find anywhere the original MS., which was written in 1610, though some of those mentioned above are copies or editions made in the 17th century. The original MS. has been edited in manuscript by several people, notably in 1687, by Dr. Todd, Prebendary of Carlisle, whose additions reveal him to us as a sound Protestant, mitigated by a weakness for good drink; this is the copy at Queen's, Oxford. In the same year, 1687, it was edited by Mr. Gilpin, of Scaleby Castle, the Recorder of Carlisle, and the friend of Bishop Gibson, Horsley, Thoresby, and other eminent antiquaries of his day; this copy is still at Scaleby Castle, beautifully written, and illustrated with near 200 local coats of arms. Another edition was written in 1749 by Milbourn, the scholarly Recorder of Carlisle, and one of the earliest contributors to *Archæologia*. In 1755 he wrote an account of Wetherall Cells, near Carlisle, for the Society of Antiquaries, which is printed in the first volume of *Archæologia*. By the way, his library must have been recently dispersed; a youthful but astute collector lately picked up in Carlisle bookshops several genuine Elzevirs, with Mr. Recorder Milbourn's book plate and autograph in them. To return to the Denton MS., there is yet another edition, also by a Recorder of Carlisle, Mr. Recorder Thomas Denton, whose portrait is in the Town Hall of Carlisle; but no copy of it can be found, or has been seen for many years. Bishop Lyttelton, President of the Society of Antiquaries of London, seems to have collected his copy with the Dean and Chapter one, and to have then given it to the Society of Antiquaries.



Apropos of manuscripts relating to Cumberland, has any one a copy of TODD'S HISTORY OF THE DIOCESE OF CARLISLE? The Dean and Chapter and other people have copies of his *Notitia* on the Cathedral, etc., and copies of his History of the City of Carlisle exist, but his history of the diocese cannot be found. An immense mass of Todd's papers exist in a castle in Scotland, including ('tis believed) his historical writings, and much that relates to the Fletcher and Vane families; but the castle is enchanted, and guarded by dragons in the shape of law officers, who sternly repel presuming archæologists. Years ago the privilege of a search among these papers was offered to an eminent scholar and historian, but he died shortly afterwards; and since then, though great influence has been brought to bear, the dragons only reply, *Non possumus*. Should any of our readers possess a copy of this work, or know of the whereabouts of one, it is hoped that information will be sent to Mr. R. S. Ferguson, F.S.A., of Carlisle.



MESSRS. Woodall, Minshall, and Thomas, of Wrexham, are about very shortly to publish by subscription a HISTORY OF THE PARISH CHURCH OF WREXHAM. The author is Mr. A. Neobard Palmer, whose account of Ancient Tenures of Land in the Marshes of North Wales, has attained a well-deserved reputation. There was also an excellent and original paper from the same pen in the last issue of the *Archæologia Cambrensis*, on the Portionary Churches of Medieval North Wales, showing their tribal relations, and the sinecurism connected therewith, so that there is every promise of the history of this church being worthy of its importance.



THE Annual Meeting of THE ROYAL ARCHÆOLOGICAL INSTITUTE for the current year will be held at SALISBURY. The proceedings will be opened on Tuesday, August 2nd, by a reception in the Town Hall. Among the places to be visited will be Old Sarum, Stonehenge, Britford, Longford, Bradford-on-Avon, Scratchbury Camp, Rushmore, etc., etc. General Lane-Fox Pitt-Rivers has consented to preside at the Meeting. The next ordinary General Meeting of the

Institute will be held on Thursday, April 21st, when a paper will be read by Professor T. de Lacouperie on the "Nestorian Inscription" in Syriac and Chinese.



At the February ordinary general meeting of the Royal Archæological Institute—Earl Percy in the chair—Mr. Hartshorne read an interesting paper on BLYTH-BOROUGH CHURCH, Suffolk, and exhibited a large collection of diagrams, plans, and drawings in illustration thereof. At the March ordinary general meeting—J. T. Micklethwaite, Esq., V.P., in the chair—the Rev. Precentor Venables read a paper on the late discovery of the crypt of ST. HUGH'S APESE AT LINCOLN MINSTER, and exhibited a plan of the conjectured restoration. Mr. H. Sheppard Dale read a paper on GLASTONBURY ABBEY, and called attention to the injury being done by the ivy and vegetation that has been allowed to grow on the walls, and invited the Institute to use its influence with the proper authorities in order to prevent further dilapidation. In January last a large portion of the Galilee fell from the combined effects of ivy and frost.



At the last monthly meeting of the Newcastle Society of Antiquaries, the subject of a JUBILEE COINAGE was discussed, a copy of a letter written by Mr. C. Roach Smith, F.S.A., to the Prince of Wales being read, in which it was suggested that "the very trite, tame, and uninteresting reverses of the current coins be, for one year at least, removed, and their places supplied by designs having reference to the chief events of Her Majesty's reign." The following interesting remarks, in support of Mr. C. Roach Smith's suggestion, were made by Dr. Bruce:—"We are all of us familiar with the great variety which prevails in the reverses of the coins of ancient Rome. Each successive issue of medals bore upon its reverse some memorial of the chief event of the period. Has a lady of the court died, the funeral car appears; has an emperor or empress ascended to the skies, the eagle mounts upwards; has the empress brought forth a son, a figure of fecundity appears bearing a babe in her arms; to a victory won, Mars is represented in his might, and the country that he has conquered is named below; does universal peace prevail, the temple of Janus is represented with its gates closed. I am a'raid to say how many coins represent the triumph of the Roman arms over Britain; at least thirty. One of them, a second brass coin of Antonius Pius, represents Britannia in a woful plight. She sits upon a rock (indicating the insular nature of the territory), her head droops, it is destitute of a helmet, her banner is lowered, her shield lies useless by her side. This coin was struck after the conquest of the Lowlands of Scotland and the construction of the wall between the Forth and the Clyde. It was widely circulated throughout the world, and is often met with in Britain itself. How different is it with us. On our gold coins we have year after year and reign after reign the arms of Great Britain and Ireland; our silver coins present us with the very unimportant words 'one shilling,' 'six-pence,' and 'three-pence;' whilst our copper coins have continued to exhibit to us, from the days of Charles II., I believe, a figure of Britannia taken with but slight alteration from a coin of the Roman Emperor Hadrian. What an opportunity is thus lost of instructing the millions of people who owe allegiance to Her Majesty, of attracting them to her person, of strengthening the bonds which unite Britain with her colonies, and of enabling us duly to estimate the privileges of our birthright. When Prince Albert died, the reverses of our coins should have commemorated the fact—it would have brought us into lively sympathy with our Queen, who was thus deprived of the chief solace of her life. When the Prince of Wales visited India and some of our other colonies, the fact should have been recorded upon our coinage by the chisel of some highly skilled artist; it would have strengthened the tie which binds us and our distant fellow subjects together; when the first message was brought with the speed of lightning across the bottom of the great Atlantic from the United States, a coin might with propriety have been struck, and it would have been eagerly sought after by our cousins on the other side."



IN connection with Somerset Archaeological and Natural History Society, a subordinate association has been formed, termed the SOMERSET RECORD SOCIETY, the object of which is to seek out, edit, and print such records as bear upon the history of the county, and will prove of value to local or county historians. The prospectus of this society can be obtained from the Rev. J. A. Bennett, South Cadbury Rectory, Bath.



THE publication of the third volume of the YORKSHIRE RECORD SERIES has now been arranged; it will be edited by Mr. John Lister, of Shibden Hall, and will consist of (a) the earliest known session rolls of the West Riding; (b) the proceedings in a dispute between the Council of the North and certain justices of the North and West Ridings; (c) abstract and copies of inquisitions post mortem relating to the Parish of Halifax, compiled by the late J. R. Walbran, F.S.A.



THE YORKSHIRE ARCHÆOLOGICAL AND TOPOGRAPHICAL ASSOCIATION held their twenty-second annual meeting at Leeds in February. We are glad to notice that the society is growing in numbers; it has now a total membership of upwards of 530. The thirty-seventh part of the journal is now in the press, and will contain—Extracts from the Journal of Castilian Morris, Town Clerk of Leeds; Court Rolls of some East Riding Manors, 1063-73; the Monuments of Elland Church; Dodsworth's Yorkshire Notes; the Wapentake of Osgoldcross; Easby Abbey; Paver's Marriage Licenses; and the Battle of Towten, by Clement Markham, F.S.A., C.B.



COUNTY LITERATURE is rapidly increasing. Two appeals are now being made for subscribers to works, both of which promise to be of real value. The one is a work entitled WESTMORELAND CHURCH NOTES, by Mr. Edward Bellasis, *Lancaster Herald*, and is to be issued by T. Wilson, of Kendal, at £1 for the two volumes. The other is a work on DEVONSHIRE PARISHES, by Mr. Charles Worthy, and is to be published in two volumes, at 15s. per volume, by Pollard & Co., of Exeter.



AT the last Quarterly Meeting of the NATIONAL SOCIETY FOR PRESERVING THE MEMORIALS OF THE DEAD, a paper by the Rev. W. J. Loftie was communicated on "EPITAPHS." He dealt with the tombs of the Roman, Saxon, Medieval, and modern times, and drew attention to the changes of taste that marked each period. The Medieval epitaphs are noted for their excellent taste. At the beginning of the 16th century fewer invocations of saints occur, and in the following century the punning epitaphs came in fashion. Later on, the long and fulsome inscriptions were to be found. The quaint conceits of the 17th century epitaphs are familiar in all our country churches. After the Puritan age, a heathen type of ornaments came into existence, and the godless inscriptions of the 18th century were bad, but the religious were worse.

A paper on the FETHERSTON MONUMENTS in Stanford-le-Hope Church, Essex, and on the Tyrell Monuments in Downham Church, Essex, was communicated by Mrs. Danvers Taylor.

A splendid collection of drawings of ESSEX MONUMENTS was exhibited by Mr. Frederick Chancellor.



THE issue of the work on the CHURCH PLATE OF YORKSHIRE, under the capable editorship of Mr. T. M. Fallow, which has been in the course of preparation for more than two years, is still delayed through lack of assistance in some parts of this great county not easily accessible to persons living at a distance. But we hear that two-thirds of it has now been accomplished. It will be accompanied with numerous engravings and other illustrations, and promises to be of great value and interest.



LORD Sherborne has been offered, and has accepted, the presidency of the BRISTOL AND GLOUCESTERSHIRE ARCHÆOLOGICAL SOCIETY for 1887-8. The

Annual Spring Meeting under the presidency of Sir Henry Barkly, K.C.B., will be held at Cirencester on Thursday, May 26th, and it is proposed to visit Daglingworth, Edgworth, Miserden, and Brimfield. The Annual Summer Meeting, under the presidency of Lord Sherborne, will be held at Stratford-on-Avon at the end of July or beginning of August. This Society is doing a good work in forming an Archæological Library for the use of its members at its headquarters, the Museum, Gloucester, and a large number of valuable works have been presented or purchased during the past three months. Volume xi., part i., of the Society's Transactions will be issued shortly, and will contain an account of the meeting held at Deerhurst in May, 1886, and the papers read on that occasion.



THE Annual General Meeting of the AYRSHIRE AND GALLOWAY ARCHÆOLOGICAL ASSOCIATION was held at Ayr on the 2nd of March, the Earl of Stair, K.T., F.S.A. Scot., presiding. Mr. Cochran Patrick, Hon. Sec. for Ayrshire, read the report prepared by the Council, showing a continued increase of members. It was mentioned that during the past year two volumes of the Charters and Records of the Abbey of Crosraguel, illustrated by 29 plates, had been issued to the members. The thanks of the Association were unanimously accorded to Mr. Forbes Hunter-Blair for editing, and to Mr. Morris, architect, for his donation of the plates for the above work. It was also announced that Mr. Vaus-Angew, of Barnbarroch, had presented to the Society 300 copies of the correspondence of his family, and a vote of thanks was passed to him for his gift.



AN interesting account was given by Mr. Kimmins, at the March meeting of the Cambridge Antiquarian Society, of the recent discovery of an ANCIENT BURIAL GROUND AT HAUXTON, a village four miles to the south-west of Cambridge. The remains were brought to light in digging for coprolites. At intervals, varying from three to twenty yards, there are seen sections of burial-trenches filled with *humus*; the depth of those below the surface ranges from five to eight feet, often reaching to the surface of the chalk marl; the breadth varies from three to ten feet. The smaller trenches generally contain only human remains, and the orientation is more definite than in the larger ones, in some of which bodies are found in all positions. The pottery found is of a common description; there are seven varieties differing in composition, method of baking, and ornamentation. The burial urns are exactly similar to those used as co-king utensils, and probably served a double purpose. The amphoræ, or drinking vessels, are more rarely found, some being of a common description, of which a very perfect specimen has been obtained, and others of a finer quality with delicate markings. The potter's wheel was evidently used in all cases in the manufacture of the pottery. Thirty-three skulls have been found, a large portion of which are in almost perfect condition. From their classification it is evident that there is a considerable variety of types, among which there are three of undoubtedly pre-Celtic origin; the dominant type, however, is Anglo-Saxon. The coins found are those of Postumus, Salonina, Constantine II., Ethelred I., and Alfred the Great. It is difficult to arrive at any definite conclusion as to the exact nature of this burial-ground. The large proportion of women and absence of warlike instruments negatives the supposition of its being a burial-place on the site of a battlefield. Judging from the inferior nature of the pottery and roughly-made trenches, we may conclude that it was not one of the first order, and it is evident from cremation in some cases, definite orientation in others, or, again, total disregard of positions in which the bodies were placed, that it was used by people holding different views as to the modes of burial.



THE present session of the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY was inaugurated by a reception at the hall of the Merchant Tailors, in Threadneedle Street. Mr. Gardner's splendid collection of old London prints was on view, as well as other drawings. City plate, rare bindings, and antique china enriched the exhibition. The Rev. F. C. Carr, of the Middlesex Society, is engaged on another parochial history; he has already written afresh the histories of South Mimms, Mouken Hadley, and East Barnet, and added new genealogical matter which is not in "Lysons." It is to be hoped the suggestion that Temple

Bar is to be re-erected somewhere on the open space near Whitefriars Street will be carried out, and that this historical monument will not share the fate of former "bits" of old London to be left to lie forsaken in some outlying park. Surely it is the province of London antiquarian societies strongly to support this scheme. The Church of St. Bartholomew, Smithfield, is becoming of great ecclesiological interest, as the "restored" or rather reclaimed portions will be revealed by the removal of a forge and fringe factory which actually obscured great part of the choir; this change will bring out all the points of this, one of the finest city churches. It is pleasing to know so many of the registers of the City Churches are being printed and "edited," and among the latest are those of Cripplegate and St. Botolph, Bishopsgate. The publication of names, often blended with occupations, will bring to light much obscure information, and be worthy memorials of many a London citizen.



At the March meeting of the Lancashire and Cheshire Antiquarian Society, the most interesting feature was a discussion on the Great Stone or PLAGUE STONE AT STRETFORD, introduced by Mr. George Esdaile. He described certain excavations for a main sewer which showed that there were two paved roads beneath the present road opposite the Plague Stone, one at a depth of three feet six inches, and the other six feet six inches below the present surface of Chester Road. There was a ditch disclosed on either side of the lower road. All this tended to show that the Great Stone or Plague Stone could not be occupying its original position, if some theories were correct, such as that it was a relic of a heathen superstition; but as the Plague Stone was only twelve inches in the ground below the surface of the flags, it was but fair to assume the truth of the tradition that it in some way commemorated one of the plagues which had visited Manchester. Mr. Esdaile suggested that the Trafford of the day may have acted with the same munificence as the Mosley of the time, and have given, say the orchard, at the farm as a burial-place for such as died of the plague on the west side of the town; and that probably the Plague Stone had contained a cross with a quadrantal base fitting into the two holes in the stone. The reader of the paper admitted that he had not seen such a cross standing erect on such a base, but with the examples of incised slabs in Middleton Church, Lancashire, and in Aldborough, Yorks., all bearing cruciform incisions with quadrantal bases, there were certainly evidences of the existence of the idea of such a shape, and it required but little to imagine the easy disappearance in post-Reformation times of so fragile a structure of wood or stone standing in the tapering holes in the Plague Stone of Stretford.



At the January meeting of the BRADFORD HISTORICAL AND ANTIQUARIAN SOCIETY, Mr. Wm. Scruton delivered a very interesting lecture on the Early Days of the Drama in Bradford, illustrating it by a number of well chosen anecdotes and views, and engravings of the old theatre and the principal actors. Mr. John Lister gave an admirable paper on "Gleanings from Old Halifax Life." This paper will appear in the "Antiquary," the local organ of the Historical and Antiquarian Society. The summer excursions of the Society seem well planned and most varied, they include the two Riddlesden Halls, near Keighley; Temple Newsam, the seat of the Knight Templars mentioned in "Ivanhoe;" Selby Abbey, and Wressle Castle; Heysham Church, Castle, and old Hall; Coxwold, Newburgh Hall, and Byland Abbey; and Settle, Folly Hall, Giggleswick Church, and the Ebbing and Flowing well.



WITH regard to the recent interference by the Bath Corporation with the ROMAN BATHS, and the threatened removal by the Society of Antiquaries of Major Davis from the roll of Local Secretaries, we have received the following Memorandum:—"The President and Council of the Society of Antiquaries have, in compliance with the resolution of the meeting of the Society on Thursday, March 10th, considered a letter dated March 8th, addressed by Major C. E. Davis to the Director, and other documents received since their last meeting. After making every allowance for the difficult position in which Major Davis is placed, they still feel that he has failed to extend to the Roman Antiquities at Bath that protecting care which is looked for in a Local Secretary of the Society, and to ensure which is

the primary object of the office ; but after the discussion which has taken place they will not renew their recommendation, hoping that Major Davis will henceforth bear more closely in mind the responsibility which the post of Local Secretary entails on those who fill it. The President and Council think it right to add that nothing that has come before them has lessened their trust in the accuracy of the reports made at their request by Professor Middleton and Mr. W. H. St. John Hope."

Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

MODERN METHODS OF ILLUSTRATING BOOKS: By H. Trueman Wood. *Elliot Stock*.—To most authors the mode in which their works would best be illustrated is beset with many difficulties. Although they may possibly know how to write, it can scarcely be expected that they are acquainted with all the different processes which are extant for reproducing sketches, plans, and photographs, and they consequently have to fall into the hands of the publishers, or to consult some expert, who may, or may not, give the best advice. The *raison d'être* of the little book under review is really to prevent authors being so wholly dependent on outside advice, and very successfully does it succeed in its object. There are to be found in its pages succinct descriptions of the old processes of lithography, chromo-lithography, and wood engravings ; whilst the newer ones, dependent on photography, occupy more than nine-tenths of the whole text. Such a disproportion between the old and the new modes of illustration is, indeed, indicative of the vast strides which the latter have made in quite recent years. Even of some of these it may be said that they are almost out of date for any important work. Thus silver prints and iron prints, to which reference is made, are things of curiosity more than of practical utility, except on rare occasions. It may be taken that the processes of Woodbury type, photo-engraving, and photo-relief blocks, are really the only photographic processes which have to be seriously considered by the author ; though perhaps there might be included the collotype processes and half-tone photo-lithographic processes, which are still favourites with some, the latter, perhaps, more on account of its cheapness than for its excellence. It would be out of the province of a review to enter into the details of these various processes, and it would not be fair to do so, as they are so excellently described by Mr. Trueman Wood, the energetic secretary of the Society of Arts, who is the writer of the work in question. There is one point which he has neglected, however, which is to indicate the approximate prices of prints as produced by the different methods described. Perhaps it was wisdom as far as he personally was concerned, as the trade is by no means fond of comparisons being made, but it would have been a real kindness to authors if he had ventured to tread on such debatable ground. There is just another point on which something might be said with impunity in any columns except those of a journal devoted to antiquarian research, so it is lightly touched on in this review. There is a shocking waste of paper ! The printed matter is spread over 245 pages or thereabouts, but nearly half of this quantity is used in margins. The author, of course, is not responsible ; and it is perhaps the least distressing form of padding to insert, if that number of pages has to be filled. It would, however, be unjust to author, editor, and publisher, to refrain from saying that the work is most excellently "got up" as regards print, paper, and binding ; besides, it is one of those books which, being accurately written, can always be referred to as authoritative, and not the least valuable part of it is the chapter in which the best method of the making and preparation of drawings for reproduction is described. As an old photographer, who has practised every one of the photographic processes mentioned in it, the reviewer has been delighted to find that Mr. Wood has been able, in terse but popular language, to describe processes and manipulations so as to be "understood of the common people," which it has required demonstrations and Cantor Lectures to be understood by even those who are supposed to know something of the mysteries of the art.

W. DE W. ABNEY, F.R.S.

A HISTORY OF THE OLD ENGLISH LETTER FOUNDRIES: By Talbot Baines Reed. *Elliot Stock*.—This handsome and excellently illustrated quarto, of upwards of 350 pages, is a comprehensive history of the art of letter-founding in England. Beginning with the obscure period when the early printers were their own letter-founders, the gradual development of the art as a distinct branch of British industry, is carefully followed out in accounts of the different foundries down to the year 1830. But it is no mere collection of facts pertaining to a diversity of factories and their founders, for nearly half the volume deals with the general history of type and type-founding. The opening chapter on the types of the first printers is of special interest. It was not until 1878 that any direct evidence was attainable as to the shape and construction of the earliest separate types; but in that year a number of old types of the fifteenth century were found in the bed of the river Saône, near Lyons, opposite the site of one of the famous fifteenth century printing houses of that city. Though ruder and more diversified in construction, these early types show that there is no essential difference in the type-founding of the fifteenth and nineteenth centuries. But these old Lyonnaise relics are not the only guide extant as to the form and nature of the old types. In 1875, M. Madden made a valuable discovery in a book printed at Cologne in 1476; one of the types had been pulled up from its place in the course of printing by the ink-ball, and laid at length upon the face of the forme. The accident had been undetected, and consequently when pressed the exact profile of the type at full length was left indented upon the page. A like interesting discovery was made a few months ago by the late Mr. Henry Bradshaw, of Cambridge University Library, in a copy of a work entitled *De Sanctibus Gloriosa Virginis Maria*, printed probably at Cologne in 1468. The portion of the page on which this strange misadventure occurred is given for the first time in *facsimile* by Mr. Reed. There is a valuable, but too cursory, chapter on the State control at one time exercised over English letter-founding, and the evil wrought by this system of restraint. Of the later chapters, the most interesting is the one on John Baskerville, the most brilliant of all English letter-founders. Some excellent specimens are given of the marvellously clear printing from his princely types. Poor Baskerville in private life seems to have been sadly ignorant and profane. Professing a total disbelief in Christianity, he ordered that he should be buried in a tomb in his own grounds, with the following epitaph of his own composition:—

“Stranger,
beneath this cone, in unconsecrated ground,
a friend to the liberties of mankind directed his
body to be inurned.
May the example contribute to emancipate thy mind
from the idle fears of Superstition,
and the wicked arts of Priesthood.”

Here accordingly his body was buried upright; but about half a century after his death his body was exhumed and exhibited for sometime in a shop in Birmingham. Its final resting place is unknown. It seems equally impossible to trace with any certainty the resting place of his famous type. Soon after his death, the Baskerville types were purchased for £3,700 by Beaumarchais, and transferred to France. There they were appropriately used for a grand and complete edition of the works of Voltaire; but the edition was not completed till 1790, when France was in the first throes of the great Revolution. It fell flat, only 2,000 subscribers being found for the 15,000 copies printed. The final destination of the Baskerville type is still a mystery. Most typographical writers have spread the plausible and romantic tale that the printing establishment at Kehl was destroyed early in the Revolution, and that the types did their last service in the shape of bullets; but this work, though unable to trace the present situation of the type, shows for the first time that this is but a fable, for Alfieri printed three works from the Baskerville types subsequent to their alleged destruction, which are dated respectively 1795, 1800, and 1809. There is no doubt that Mr. Talbot Baines Reed has produced a painstaking and readable book, and one which is certain to be regarded as the standard work on the subject.



THE REGISTER OF PERLETHORPE: Edited by George W. Marshall, LL.D. Printed by *Robert White, Worksop*.—This is a charming reproduction in small folio of the three small volumes which contain the registers of Perlethorpe, a chapelry of Edwinstowe, Notts. Its population only a little exceeds 100, and, judging from the registers, must have been about the same for the last three centuries. The special claim that these small registers have upon the antiquary is soon told, and is certainly a remarkable one. The first order for keeping parochial registers was issued by Thomas Cromwell in 1538, an injunction that was more explicitly repeated in 1547. But the Perlethorpe registers begin in the year 1528; there are only two other registers that share the remarkable peculiarity of beginning before the first order was issued, namely, those of the adjoining chapelry of Carburton, and those of Elsworth, Cambridgeshire. In an appendix are given a few abstracts of wills of persons found resident in the parish of Perlethorpe, but not mentioned in the registers; and also a variety of entries from the York transcripts of the Perlethorpe registers. There is an exhaustive index, an important detail never forgotten by so proverbially accurate a writer as Mr. Marshall.



MUNICIPAL RECORDS OF THE CITY OF CARLISLE: By R. S. Ferguson, F.S.A., and W. Nanson, F.S.A. *C. Thurnam & Sons, Carlisle*.—This admirable volume is one of the "extra series" issues of the spirited Antiquarian Society of Cumberland and Westmoreland, but it can be obtained by the general public at the moderate cost of fifteen shillings. The most interesting volume that the Corporation of Carlisle possess is "The Dormant Book." It is a paper book of 300 pages, bearing the date of 1561, at which time the first six pages were filled in with the oaths of admission of various officials, followed by 24 pages of highly interesting constitutions and rules. From that date down to 1662, no use, with a trifling exception, was made of the book, when a declaration was made by the whole Corporation of the non-binding effect of the solemn league and covenant; and this declaration continued to be made by all taking office till 1689. At the time of the Commonwealth the book was reversed, and entitled at the other end "The City Book." About a dozen conveyance deeds of 1654 are transcribed. In 1672, the book was put to a new use, namely, as a register of the indentures of apprenticeship of the future freemen; about 800 are registered between that date and 1844, when the enrolment was discontinued. There are also various interesting books pertaining to the Merchants' Guild, the Weavers' Guild, the Smiths' Guild, the Tailors' Guild, the Farmers' Guild, the Shoemakers' Guild, the Glovers' Guild, and the Butchers' Guild, all of which are dealt with most fully. The volume concludes with extracts from the Court Leet Rolls, and from certain rough minutes of Corporation Acts of the seventeenth century. The numerous illustrations form an additional attraction to this valuable work; two of the plates, printed in colours, of the Great and Sergeant's Maces, and of the massive Common Chest, do great credit to the Carlisle lithographer. A comprehensive general index, as well as another full index of persons, give increased value to a work that reflects so much credit upon its editors, and that abounds in interest throughout its 350 pages. Messrs. Ferguson and Nanson hope shortly to bring out a companion volume dealing with the City Charters.



LIFE OF ROSMINI: By William Lockhart. 2 vols. *Kegan Paul, Trench & Co.*—The English literary public have hitherto had but little opportunity of knowing aught of the great Italian founder of the Institute of Charity, save from a brief appreciative biography given by Canon Liddon when he published, some four years ago, Rosmini's "Five Wounds of the Holy Church." There is a great deal of truth in the saying of the historian Alison that, "if we would discover the real rulers of mankind, we shall find them rather in their philosophers and literary men than either in their statesmen or their generals. The only difference is that it is a posthumous dominion in general which the author obtains; his reign does not begin till he himself is mouldering in the grave." Plato and Aristotle, St. Augustine and St. Thomas Aquinas, Bacon and Voltaire, are all instances in

differing degrees of the truth of this axiom; they one and all live and sway men for good or evil, whilst Alexanders or Fre cricks, whom the world termed great, have but a nominal existence. It is our deliberate and matured opinion that Rosmini's "System of Truth" is destined to have a great and an abiding influence on the Church, and therefore on the world at large. That he and his theories were, and still are, ridiculed, misrepresented, and termed heretical by some of whom better judgment might be expected, tends rather to confirm than to weaken our supposition; for it was with this style of judgment that men like St. Augustine, or the angelic doctor, were for the most part judged by their contemporaries. Don Paoli, who was for more than twenty years the constant companion and private secretary of Rosmini, published at Rome an Italian biography of his master in 1880, and this has been the chief treasury from which the English life has been drawn; but many little details with respect to him that had escaped his Italian biographers are here published by Mr. Lockhart, who has for many years, so he tells us, faithfully studied every feature and phase of the whole career of this remarkable Christian philosopher. Born at Rovereto, in 1797, in the palace that the ancestors of his noble family had held for several centuries, Antonio Rosmini-Serbati soon gave evidence of a remarkable spirit of devotion and self-dedication, as well as of keen perception of philosophic truths. He was only eighteen when the great principle of *ideal being* suddenly flashed into his mind, as graphically set forth by his biographer. Ordained priest in 1821, he spent most of the next five years in home retirement. It was then that he set himself to collect together the many scattered fragments of truth that were to be discovered in ancient, mediæval, or modern philosophy. In addition, therefore, to a full knowledge of the Fathers and the Schoolmen, he now perfectly acquainted himself with the writings of Plato, Aristotle, Plotinus, Descartes, Locke, Leibnitz, Condillac, Kant, Fichte, Schelling, and Hegel, as well as with all the works of modern rationalists and materialists. These he endeavoured with extraordinary ability to reduce to a body of doctrines harmoniously connected with and depending on one another, so as to form one great "System of Truth." It was this thorough grasp of the principles of such diverse schools, that made Rosmini the most formidable opponent of the foes of revelation that the Latin Church has produced during the nineteenth century. He was a most voluminous writer. In 1832, when his great work on the *Origin of Ideas* made him famous, and when there was a demand for a complete edition of his previous writings, it was found that even at that time they would fill thirty volumes. But in the midst of all his philosophic enterprise, Rosmini found himself, almost unwittingly, the founder, in 1830, of a religious order, known as the Institute of Charity, the rules and constitution of which have this one end in view, "to undertake nothing beyond the sanctification of our own soul, to refuse nothing to which the voice of God's providence may call us." Owing to the acquaintance Rosmini made with Mr. Ambrose de Lisle in Rome, this order of the Fathers of Charity came over to England, and eventually founded their first house at what is now known as Ratcliffe College, Leicester. The fifth chapter of the second volume gives an interesting account of the mission in England from 1830 to 1855. Rosmini died in 1855, and each year since his death seems to add to the slow but sure appreciation of the marvellous power of his scientific reconciliation of all that is true with revelation, and of the soundness of the basis upon which he resisted the assaults of rationalism upon the faith. We cannot too strongly recommend these volumes to earnest thinkers. Not only are they the record of an exceptionally holy self-sacrificing life, but they give the germ and faith of the Rosmini system, which can, we are sure, be warmly welcomed and keenly appreciated by many a faithful soul outside the Roman obedience. English Christians owe a distinct debt of gratitude to Mr. Lockhart for thus making accessible the record of a lovely life.



THE CONSECRATION OF ARCHBISHOP PARKER : *Plate by the Autotype Company.*—This is a most faithful and pleasing reproduction of the important drawing made by Mr. W. Dyce, R.A., for the late Sir R. H. Inglis, M.P. Sir Robert left it by will to Mr. George Richmond, R.A., and its present owner, recognising the importance of this historical picture, has caused it to be reproduced. No possible higher praise can be given to the reproduction than Mr. Richmond's own state-

ment, which we have recently seen in writing, that he considers the autotype equal to the original. The picture represents to us the incident of Matthew Parker kneeling, on December 17th, 1559, before William Barlow, Bishop of Bath and Wells, in front of the altar of Lambeth Palace Chapel, with Miles Coverdale, Bishop of Exeter, John Scony, Bishop of Chichester, and John Hodgkins, suffragan Bishop of Bedford, grouped behind the chair. The Archdeacons of Lincoln and Canterbury are also represented as in attendance. The copes of the Bishop of Bath and Wells and of the attendant archdeacons, the "long woollen gown reaching to his feet" of Miles Coverdale, and the other details of the ceremony preserved to us in the full account, both at Lambeth and the Public Record Office, of this important consecration, of such vital moment to the Church of England, are all carefully reproduced in this important picture. Copies can be obtained at three different prices, 21s., 10s. 6d., and 5s. It will much surprise us if there is not an extensive demand among English Churchmen for this artistic reproduction, which is as pleasing in appearance as it is valuable in subject and association.



THE BAGSHAWES OF FORD: By William H. G. Bagshawe. *Mitchell & Hughes* (for private circulation).—We are indebted to Mr. Bagshawe for a copy of this handsome and excellently printed quarto of upwards of 600 pages. It is a worthy memorial of a most worthy family. The earlier generations of this ancient Derbyshire family, beginning with Nicholas de Bagshawe, a forrester of fee of the Royal Forest of the Peak in the time of Edward II., are passed by with brevity. The family history begins with William Bagshawe, of Abney, Litton, and Hucklow, who died in 1669, and who was the first to purchase the estate of Ford Hall in the extensive parish of Chapel-en-le-Frith, where his descendants have ever since resided. His eldest surviving son, William Bagshawe, is in many ways the most remarkable character in the book, and is a notable and estimable "worthy" of the shire of Derby. His religious earnestness and the self-sacrificing character of his labours won for him from his contemporaries the title of "the Apostle of the Peak," a title that has by no means died out in North Derbyshire, for if the designation were mentioned in many an unlettered household of the Peak, it would at once be assigned to "old Minister Bagshawe," though nearly two centuries have gone by since the day of his burial. William Bagshawe was called to the ministry of the Established Presbyterian Church of the Commonwealth on New Year's day, 1650-1, at Chesterfield, "by the laying on of the hands of the Presbytery." In 1652, he was appointed to the vicarage of Glossop, whence he was ejected ten years later at the time of the Restoration. He then retired to his father's house at Ford, which continued to be his residence till the time of his death, a period of nearly forty years. During all those years he was a most active, fervent preacher, and constant house-to-house visitor throughout almost the whole of the High Peak district. The books which he wrote were numerous and popular in their day. They are all of an earnest religious character. The account of the Apostle of the Peak, with extracts from his MS. diary and other writings, takes up nearly 100 pages of this volume. Another considerable section of the work is occupied with an account of the life of Colonel Samuel Bagshawe, great grandson of the Apostle of the Peak, who died in 1762. It is chiefly based upon his letters; and the active service in which he was engaged in Ireland, France, and India, render this part of the volume full of interesting and valuable information. At one time he held the very important post of Second in Command of the East Indies. Second only in interest to the account of her husband, is the account and correspondence of Colonel Bagshawe's wife, who was the younger daughter of Sir John Caldwell, of Castle Caldwell, Co. Fermanagh; a remarkable insight is given into high life in Ireland at that period. With one exception, the various descendants of the Apostle of the Peak seem to have been men of true piety and of earnest desire to promote the welfare of their neighbours; the exception was Samuel Bagshawe, eldest surviving son of Colonel Bagshawe, whose recklessness and dissipation considerably embarrassed the family inheritance, and dispersed many of the most valuable heirlooms. His tailor's bill for the year he came of age (1774) gives some idea of his extravagance and of the gorgeous apparel of the young men of fashion of the day. He has

suits of pea green, of rich garter blue, of rich apple green, of superfine brown, of crimson ratteen, and of scarlet ratteen. We can only find space for the last item *in extenso* :—

"To a superfine scarlet Kerseymere riding jacket & petticoat, à la polonoise, foreparts lined with blue satin, edges appear, laced with a fine gimp chain lace, & hangers behind; & a rich light blue satin, laced with a gold chain lace, ferret for petticoat, fine caul buttons, & all materials complete - - £10. 6. 14"

But the mantle of his Presbyterian ancestor seems to have descended in a special degree on the present representative of this worthy family, the author of this work. The preface thus explains the motive of the work :— "With an earnest desire to show forth His abounding love towards the children of His servants and their children's children, these memoirs have been compiled. Surely 'goodness and mercy' in no ordinary measure have rested upon the family of the Apostle of the Peak, and from generation to generation the Lord has visited them with His salvation. Oh, that all who now bear the honoured name of their great ancestor, and share his blood, may partake likewise of his spirit, and follow him as he followed Christ." This work is of so much more general interest and value than its author seems to suspect, that we trust Mr. Bagshawe will soon see well to publish it. If so, then, on the part of the public, we beg for an index.



THE HISTORY OF THE FORTY VEZIRS: Translated by E. J. W. Gibb. *George Redway*.—The "History of the Forty Vezirs, or the Story of the Forty Morins and Eves," is a celebrated Turkish romance, written by Sheykh-Zada in the first half of the fifteenth century. Many years ago a considerable part of this collection of tales was translated into French, and Dr. Behrnaner gave a German version from the Dresden MS. in 1851. But Mr. Gibb is the first to give an English rendering, and the first to produce in any European language nearly a third of the present volume, for by a patient and scholarly collation of five fairly complete texts, he has produced a nearly perfect edition. The "Forty Vezirs," like the "Thousand and One Nights," is more a vehicle for the collection of stories than a distinct and homogeneous work. Many of the tales are doubtless far older than the date at which they were first collected so ingeniously into their present form. The framework of the history of the "Forty Vezirs" is as follows :—A king, misled by the false accusations of his baffled and revengeful wife, orders the execution of his innocent son. From the committal of this crime he is diverted by the wise advice of his chief counsellors, forty vezirs, "all of whom were peerless in the sea of understanding, and in thoughtfulness and sagacity, and full of plans and devices." So every morning when the prince is about to be led forth for execution, the counsel of the vezir takes the form of a story, which calms the king's heart and turns away his wrath, thus saving the prince on that occasion. But as nightfall comes again, the crafty queen lets not her husband rest, but incites him afresh to the slaughter of his son by a fresh tale of feigned treachery and deceit. This process is continued for forty days, when at last the innocence of the prince is so plainly manifested, that the calumny and lying of the queen meet with their due reward. "And the king commanded that they brought a wild ass, and took the lady to the square of judgment and set her upon that ass, and bound her fast to his tail and legs, and took her forth to the desert. And they smote the ass with a whip, and the ass began to gallop, and the woman fell from his back to the ground; and the wild ass looked, and when he saw the woman behind him he shied and ran off. And the woman was torn into pieces small even as her ear, and left upon the shrubs and stones. . . . May God Most High associate all of us with the good and true, and keep us safe from the guile of crafty women. Amen."



POPULAR TALES AND FICTIONS, THEIR MIGRATIONS AND TRANSFORMATIONS: By W. A. Clouston. *William Blackwood & Sons*.—These two volumes (price 25s.) are the result of much time and labour, and of exceptionally varied reading, and could only have been produced by an Eastern scholar, such as Mr. Clouston has proved himself to be in his previous publications. It is a wonderful collection of

variants of the same story, given with sufficient fulness to enable the reader to judge for himself of their common origin, and of the transformations they have undergone in passing from one country to another, in order to accommodate themselves to their changed surroundings. Though many of the tales here grouped together centre round old favourites, such as "Aladdin and the Wonderful Lamp," it will be found that a large number are here presented for the first time in an English dress, and that by far the greater portion of the work is new to the ordinary reader. The Asiatic origin of a very great number of our popular tales has been placed beyond controversy by the assiduity of our Eastern scholars, and Mr. Clouston's investigations materially increase European indebtedness to Asia in this particular. With the interesting and capable help supplied by our author, not only can the original form or stock of the story be usually identified with success, but the steps of the migration which the narrative has taken can often be traced, and the process ascertained by which these Eastern inventions have become naturalised on a European soil. The first introduction of Asiatic fiction into Europe has often been assigned to the days of the Crusades; but the transmission had begun, as Mr. Clouston proves, long before the times of Peter the Hermit; for, from the earliest days of Christianity, the intercourse between the then populous parts of Asia Minor was frequent and close, and was indeed of a much more intimate character between people and people than it has ever been through recent centuries, even though England holds India in its grasp. Mr. Clouston's introductory chapter to the first volume is of exceptional interest, and shows a most thorough mastery of a subject that, by this and previous publications, he has made so peculiarly his own. As an instance of the style and method of this work, take the section headed "The Hare and the Tortoise," possibly the best known of the fables assigned to Æsop, and which so forcibly teaches the truth of the aphorism that "the race is not always to the swift nor the battle to the strong." We have first of all the usual version of the match between the hare and the tortoise. This is followed by analogues of the celebrated fable. Two interesting ones are given from Fiji, for the latter of which we must find a place. "In the other Fijian fable, the contest is between a crane and a butterfly. The latter challenges the crane to fly to Tonga, tempting him to do so by asking if he was fond of shrimps. The butterfly perches on the crane's back, without the crane being aware of it, and whenever the bird looks round, and says to himself, 'That low-born fellow is gone; I can rest and fly slowly now, without fear of his overtaking me,' the butterfly leaves his back, and flies a little way ahead, saying, 'Here I am, cousin,' till the poor crane dies from sheer exhaustion." Two forms of the story are then given from Madagascar, the actors being respectively a frog and a wild-boar, and a wild-boar and a chameleon. A Simbalese version respecting a lion and a tortoise follows, and from this, it is shown, comes the Siamese legend of the deity Pharga Kruth and the tortoise. It should always be remembered that popular and even nursery tales are really an important branch of archæology, and well worthy of close consideration. The influence of tales on the morals and tastes of a nation must ever be considerable; and it has been well remarked by Sir John Malcolm that "he who desires to be well acquainted with a people will not reject their popular stories and superstitions." To these reflections Mr. Clouston adds, with much truth, this further thought, that a comparative study of folk-tales, apart from its great linguistic value, is calculated to broaden our sympathies, and to enable us more fully to recognise the universal brotherhood of mankind. These volumes are not only thoroughly interesting, but of real sterling worth.



HISTORY OF BERKSHIRE: By Lieut.-Col. C. Cooper-King, F.G.S. *Elliot Stock.*—This is the fourth of Mr. Stock's attractively printed series of Popular County Histories. Though similar in cover and type, the literary material of the series has, so far, been strikingly dissimilar. Mr. Rye's "History of Norfolk" was the best yet issued, and though Colonel Cooper-King has not rivalled the pleasant ease of style of the Norfolk book, in every other respect the Berkshire volume is the most thorough and praiseworthy attempt at a true county history in a single volume that has yet been made either under the auspices of Mr. Stock or of any other publisher. The volume contains in a comprehensive but condensed form a true and interesting history of the county. Every

chapter gives proof of the care and research of the writer. The very modest preface opens with the expression that "the following pages profess to be no more than a compilation." But those who have had any experience know how very hard it is to produce anything at once valuable and readable from a large store of material; especially when the material requires much sifting and a personal research to separate that which is of value from that which is worthless. The arrangement of the book is good, and might well be followed by forthcoming county writers of this series. It is divided into—Geological Condition and Archaic History; Pre-historic Story, Celts and Belgæ; Early History, the Roman Invasion; the Saxon Conquest; Military History—(1) Fortresses, their rise and fall, (2) Wars; Monastic and Ecclesiastical Life; Civil Life, Towns and Villages, and their up-growth; and Modern Life. The book concludes with an abridged list of works relating to Berkshire, and finally with a good index. The history of such a county as Berkshire is beyond doubt of exceptional moment, for it was the battle ground of many of England's decisive contests, and in many other ways abounds with associations of special interest. It is, therefore, fortunate that the penning of a popular account has fallen into the conscientious and capable hands of Colonel Cooper-King, and we feel sure that it will prove acceptable to the county resident as well as to the general reader. We notice a rather curious error on page 265. A foot-note to the very brief account of St. Lawrence's, Reading, refers to "History of St. Giles, by Rev. C. Kerry." Surely Mr. Kerry's work is on the old municipal church of St. Lawrence, and we are not aware that he has written on St. Giles. Should not a little more space have been spared in which to speak of St. Lawrence's? Mr. Kerry's work has been deservedly spoken of by the *Saturday Review* as one of the very best monographs on a church that has ever been published, and it certainly should have found a place in Colonel Cooper-King's list of Berkshire books.



HOW TO WRITE THE HISTORY OF A PARISH, 3rd edition: By Rev. J. Charles Cox, LL.D., F.S.A. *Benmore & Sons*.—The third edition of this little work is rewritten throughout and much enlarged. It has been very favourably noticed by the press, and seems to supply a real want as a simple handy book of reference. It is obvious that no more can be here said of its merits or demerits; but it seems right just to name it, as there have been many inquiries for this book when it was out of print.

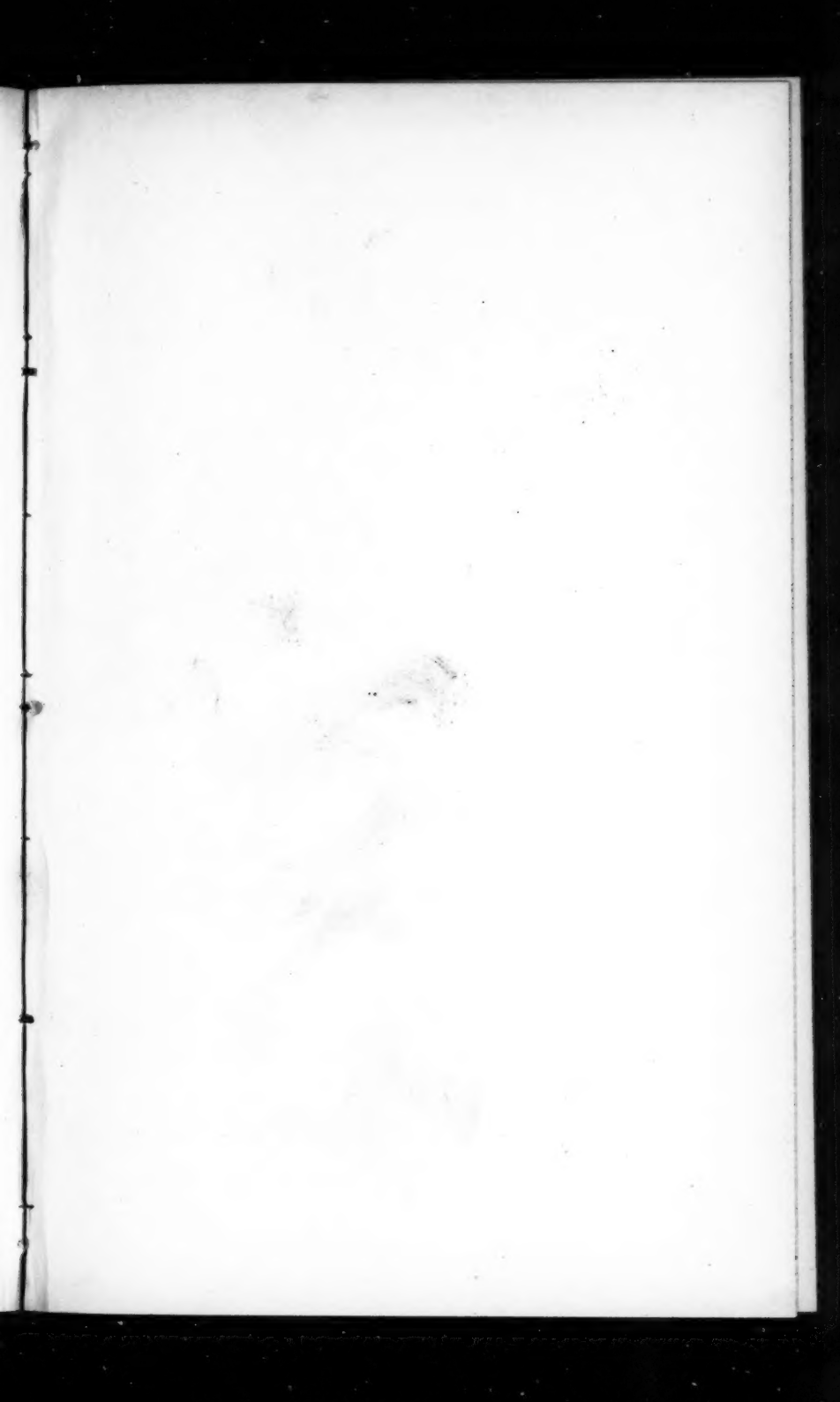


BOOKS, ETC., RECEIVED.—From Cassell & Co. we have received further numbers of the *Magazine of Art*, which we noticed at length in our last issue, and which are as beautiful and attractive as ever; from Elliot Stock, the *Antiquary*, with a variety of excellent articles, and *Book Lore*; from George Redway, *Walford's Antiquarian*, now considerably enlarged; also the *Western Antiquary*, the *East Anglian*, and *Yorkshire Notes and Queries*, all of much value in their respective districts, and to whose respective features we hope to draw attention in a subsequent issue. Parker & Co. forward *The Worcester Diocesan Calendar* for 1887, which seems to be eminently practical and useful and well up to date, but why is that most painful blue of the cover continued? Has it any mystic or emblematic signification? It is almost impossible to read a syllable printed on the over, and it is necessary to open the book to know what it is, which is a real and solid objection to a work of reference. Vizetelly & Co. send the first volume of a cheap, well-edited, and well-printed series, termed the "Mermaid Series," of the best plays of the old dramatists. This volume contains the *Works of Christopher Marlowe*. The series will be noticed at length in another issue.



Reviews of ENGLISH WRITERS (vol. I.); REFORMED CHURCH OF IRELAND; MYSTERIES OF MAGIC; the O'MEAGHERS OF IKERRIN; and DEBRETT'S PEERAGE AND HOUSE OF COMMONS are in type, but are held over till next issue owing to great pressure on our space.

The same reason has caused us to defer the publication of several articles of much interest, more than one of which are in type.



Rutland Church Plate.



CUP, PATEN & LEATHER CASE. 1569.

BARROWDEN.